GREAT MASTERS
IN PAINTING & SCULPTURE

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The Great Masters
in Painting and Sculpture
Edited by G. C. Williamson

JACOPO ROBUSTI, CALLED TINTORETTO

THE GREAT MASTERS IN PAINTING AND SCULPTURE.

Edited by G. C. WILLIAMSON, LITT.D.

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The Temptation.

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JACOPO ROBUSTI

CALLED

TINTORETTO

BY

J. B. STOUGHTON HOLBORN

B.A. OXON., F.R.G.S.

LONDON

GEORGE BELL AND SONS

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PREFATORY NOTE

IT should perhaps be stated that this little book is an abridgment in essay form of a much larger work at one time contemplated and partially completed. This fact may account for what will be felt by the real student of Tintoretto to be a somewhat uneven treatment of the subject. The author takes this opportunity of expressing his thanks to all those who have so kindly assisted him, especially friends in Venice. To Miss Holborn of Aberdeen Park his gratitude is particularly due, as without her aid the book would never have been written, and to her he would dedicate this small effort.

OXFORD,
March, 1903.

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TINTORETTO

CHAPTER I

THE MAN

"Meantime I'll draw you as you stand,
With few or none to watch and wonder."
ROBERT BROWNING, *Popularity.*

IT is a familiar complaint that we know but little of the lives of many of our greatest geniuses. But in general it is because we pursue a chimaera, forgetting how different are the actions which fill the life-hours of statesman and warrior, poet and artist.

In the case of Jacopo Robusti, detto il Tintoretto, we may be said to know how most of the hours of his life were spent. Not only so, but in those great works of his we can read his thoughts more fully than it is given us to read the thoughts of many of those with whom we come into daily contact. We have not to hunt through chronicles of his actions; they are there before us—look! It is all there; a large-handed, generous soul, yet passionate withal and easily moved, a restless, yearning character that strives and will not be satisfied. We see, too, the reverent spirit, and even feel the hand that is capable of a loving touch or an affectionate caress. No: if we

grumble when we have that enormous output of more than six hundred pictures, and what we may call Ridolfi's appendix to this living story, it is because we pursue a chimaera. For what more could there be room for in the span of a single human existence.

This little sketch by Ridolfi is most admirable, and just supplements the extant work. Ridolfi, who was himself an artist, was born almost exactly on the date of Tintoretto's death, and hence we find in him a sympathy and insight such as we should expect from one almost a contemporary and of the same profession. It is most refreshing to read such a simple, just, straightforward statement, after observing the way that Tintoretto has been treated by most of his German critics. Unfortunately their opinion has been too readily accepted. For the most part these men have not been artists, and it has been difficult or impossible for them to enter into the artistic spirit.

This spirit was possessed by Tintoretto in a degree unusual even for a man of his profession, a fact which has always rather limited the circle of those who would place him on the highest pinnacle of artistic fame. Art was everything to Robusti: it was no means to an end, or at least a means to no end less than the great end of all being. Art, as Ridolfi insisted, in what should be a truism, does not copy nature; it transcends nature. The truth as ordinarily understood is for Art but half a truth. It is not and was not for him or Tintoretto the servant of religion or morality. A picture may have its moral side, but the beauty and the goodness are each capable of abstraction, and are but correlative parts of a wider and grander whole. Hence Tintoretto could

paint the *Crucifixion* in the Scuola di S. Rocco or S. Cassiano, and at the same time be the author of the marvellously beautiful *Bacchus and Ariadne* in the Doge's palace. There is nothing inconsistent in his position, as is sometimes urged. No man had a greater religious fervour; no man had a greater power over the beautiful; but his philosophy was wider than that of his critics, and beauty and goodness were for him neither synonymous nor mutually exclusive terms, and there was room in his work for one alone or both. This is the man with whom we have to deal: a stumbling-block to the critic, but the founder of all that is best in modern art.

The year of his birth is not certainly known. Practically all that it is necessary to know in order to grasp his position in the history of Art is that he was born in the early part of the sixteenth century. Ridolfi gives 1512 as the date. The records in the State Archives and S. Marcilian do not tally with this; from them the later date of 1518 must be inferred, since they give the year of his death as 1594, and his age at death as seventy-five years and eight months.

He was the son of Battista Robusti, a cloth-dyer of Venice. This explains the name Tintoretto, little dyer, by which he was known. We may assume that he was born in the city, and was therefore a Venetian in a sense in which his great compeers were not. As a boy he was fond of drawing; and we know that he used to draw upon the walls of his father's house, and found the colours used by his father valuable for such a purpose.

There is reason to suppose that he studied for an inappreciable amount of time under Titian. In the main, however, if not entirely, he was his own master and his

indefatigable industry and lofty ideal of purpose is well borne out by what Ridolfi tells us of his training:

"Knowing Titian's worth, and the many distinctions he had gained, he studied his works with care, and also the reliefs of Michael Angelo . . . and in order not to depart from this resolution he wrote on the wall of his studio these words:

"'Il disegno di Michel Angelo e 'l colorito di Titiano.'"

Perhaps we may best translate: the form of Michael Angelo and the colour of Titian; for the word "disegno," generally translated "drawing," means drawing in the widest sense, including the notion of design. As the essential constituents of a picture are its form and colour, and the two artists named were the greatest in these two lines respectively, the motto evidently means that his ideal was the highest excellence all round. The interpretation of the motto as meaning that he intended to combine the particular styles of the two masters is utterly removed from the facts, as seen in his work. That he may have copied some of their works in his early days in order to find out how to achieve such excellence is quite probable, but is not the same thing.

Left to his own devices we find that the first thing that Tintoretto did was to procure chalk drawings from the antique. He even took the trouble of getting small models by Daniello da Volterra of the famous figures by Michael Angelo from the Medici tombs—Dawn, Twilight, Night, and Day. These he carefully studied, using for the most part artificial light in order to obtain strong shadows, and he thus acquired an extraordinary facility in dealing with objects in relief.

Hanfstängl photo] [*Doge's Palace, Venice*

BACCHUS AND ARIADNE

Besides working from these reliefs he made careful studies from the life, and dissected bodies in order to obtain a correct anatomical knowledge. Further, he made models in wax or clay, draped them, and set them in small houses made so that he could light them by little windows, and thus gain a command over his lights and shadows. It is also said that he suspended these models from the ceiling, in order to learn the correct perspective of flying figures seen from below. Then, too, we hear of an ingenious device which he made by straining strings across a rectangular framework, which when held up before the model would assist the eye to learn to measure the proportions carefully.

The result of all this training was that he did obtain a mastery over drawing absolutely unparalleled by any Venetian. This mastery enabled him to undertake with ease poses involving the most difficult foreshortening. His anatomical knowledge, although never obtruded or leading to exaggeration, as is sometimes the case with Michael Angelo, gave him a power of representing motion in any position that has never been surpassed. It is doubtful if there can be found by any master a piece of modelling so incomparably subtle as that of Tintoretto's Eve in the *Adam and Eve* belonging to Mr. Crawshay. But despite his efforts and his undoubted ability, the difficulty that he had in obtaining work was extraordinary. Can it have been for the want of a little influence at the start which, had things been otherwise, it would have been natural for Titian to give? Or was it this versatility and power, this upsetting of old traditions by a man still so young, that made the old wiseacres shake their heads and say, "We never saw things done after

this fashion"? Perhaps it was not entirely the conservative spirit that was against him, for one of his earliest successes was won by a striking departure from conventional rules.

In that long winding street called the Merceria, which leads northward from the Clock Tower in St. Mark's Square, it used to be the custom for the younger artists to expose their pictures, not, apparently, with the object of selling them, but as at a sort of exhibition, where they would get the benefit of criticism passed upon their work. Here Tintoretto once exhibited two portraits, the figures strongly lit by artificial light—one of himself holding a relief in his hand, and the other of his brother playing the guitar. They were regarded as an extraordinary *tour de force*, and created such a sensation that someone was moved to write the following couplet:

> "Si Tinctorettus noctis sic lucet in umbris
> Exorto faciet quid radiente Die?"
>
> If Tintoretto thus by night is light,
> What will he do when day has risen bright?

Some have considered that these artificial light effects show a decline in art, and this might be true of a painter who confined himself entirely to effects of that sort. Rembrandt, with all his greatness, is perhaps not quite free from blame on this charge.

So great was his difficulty in getting employment, that the first piece of work of which Ridolfi tells us was only obtained in a most unorthodox way. He heard that a new clock was to be placed in the Citadel (*sic*), and he succeeded in inducing the workmen, whose business it was to place the clock, to allow him to decorate the dial

according to his own design. We are not told, however, what the architect thought of the freak, or whether Robusti received anything for the work.

In his early life Tintoretto was indebted to his friend Schiavone for some of his commissions. Schiavone was a pupil of Titian, and, although he used to paint pictures and frescoes, his chief occupation at that time seems to have been the adornment of wooden benches and cabinets. The calling was of some importance, and its followers (of whom Schiavone was apparently the head) had a place of exhibition in the Piazza. It is said that Tintoretto acquired from Schiavone some of the secrets of Titian's technique, whatever they may have been, and that in return he used to assist Schiavone with his work. Schiavone was the younger man, and probably owed his advance at the first to Titian. The friendship was continued throughout their lives, although their positions were later reversed.

One of Tintoretto's most remarkable traits was his passion for work. Work he would have at all costs, and whether he was paid for his work or not did not seem to matter to him. His restless ambition and limitless energy sought even in his early years for some great emprise wherein he might reveal the greatness that he knew was in him, and with this end in view he offered to paint the two great walls in the choir of Madonna dell' Orto. The worthy prior was taken aback, for these walls were fifty feet high; he thought that it would be impossible to pay for such a stupendous undertaking even with a year's revenue of the fraternity, and he declined the offer. But Tintoretto was not disheartened. He proposed to do the paintings if his expenses merely were

guaranteed, and it was finally agreed that he should be paid 100 ducats.

This action of Robusti's was most characteristic: we hear of his doing the same thing on several occasions. Yet his work seems hardly to have been appreciated as it deserved. With a shrewd insight into human nature Ridolfi here makes comment, that as we value ourselves so are we assessed in the estimation of others. Tintoretto painted these mighty themes for one hundred ducats, and at one hundred ducats were they valued by the crowd. And it is not surprising to find that they in nowise enhanced his reputation; nor was it till about the year 1548 that he received a really important commission. In that year the great picture of *The Miracle of St. Mark* was unveiled. It was painted for the Scuola di San Marco, and now hangs in the Venetian Academy between two even finer works by the same hand. Ridolfi gives us another peep into Robusti's impetuous nature, when he is telling us how the picture did not at first meet with universal approbation: "But because merit always encounters difficulties it came to pass that dissensions broke out among the brotherhood, some wishing that it should remain and others objecting." This so angered Tintoretto that he took away the picture and put it in his own house, but was afterwards induced to bring it back and replace it. The impetuosity of character here shown was clearly visible in his work: it is the vigour and dash of it that gives its strength and freshness. Yet this was the charge that was brought against the picture, that it suffered from a too hasty execution. Tintoretto was certainly a quick workman, and the speed at which his thoughts

moved was astonishing, but the *haste* of carelessness is one of the last charges that can be brought against him.

A good story illustrative of the speed at which Tintoretto could work is told of the picture on the ceiling of the refectory in the Scuola di San Rocco. "About 1560[1] the members of the brotherhood resolved to have a great picture painted in the refectory," and invited the best artists of the city to compete. Tintoretto was one of them, and secretly obtained the exact measurements, so that, while the others were doing their designs, he with his marvellous power of quick execution completed a finished picture, which he privily had fixed into the place it was to occupy.

"When, on the appointed day, Paolo Veronese, Andrea Schiavone, Giuseppe Salviati, and Federigo Zuccaro came to show their designs, and Tintoretto was asked to exhibit his, he uncovered his canvas, which he had cleverly hidden with a cartoon, and said that they could make no mistake about the design which he had drawn; and if his readiness displeased them he would make a gift of it to S. Rocco, who had already given him so much."

The artists were naturally surprised at the speed at

[1] As the *Crucifixion* was not completed till 1565, it is possible that "about 1560" may mean a year or two later, for huge as the picture is, Tintoretto worked so quickly that 1563 is the latest date likely for its inception. This would explain the fact that we know of no pictures done before this according to the agreement. Moreover, as in 1559 Robusti was actually working for the brotherhood in their church, and giving satisfaction, a competition would have been unlikely, whereas after an interval of a year or so this would be more probable.

which so great a work had been done, and withdrew from the competition forthwith. But the brotherhood were annoyed, and wanted to remove the picture on the ground that they had only ordered a design. However, on the matter being put to the vote, they decided to keep it, partly because their rules forbade them to refuse anything given to the saint, and partly because the picture was very good.

"So they received Robusti into the brotherhood, and gave him the charge of what paintings should be needful for the rooms of the Scuola. In addition they granted him an annuity of 100 ducats for life, on condition that he should provide one complete picture each year."

Perhaps Robusti went a little too far in this matter, but the whole seems to have been regarded rather in the light of a joke. Except the brotherhood no one minded, and Paolo Veronese and Tintoretto always remained the best of friends.

Tintoretto seems to have been generally much beloved, and, beside Pietro Aretino, we do not hear of his falling foul of anyone. Aretino, who spared no man in his lampoons, and was one of the most spiteful people of his day, seems at length to have roused Tintoretto by his scurrilous jests at his expense. Meeting him one day Tintoretto invited him to his house as though he wished to paint his portrait. When they were indoors the host produced a pistol and proceeded, much to the dismay of Aretino, who was a great coward, to measure him with the weapon. "You are just two pistols and a half," he observed, as if this was a usual preliminary of the portrait painter. He then dismissed Aretino, who seems to have taken the hint and troubled him no more.

There are several stories illustrative of the merry side of Robusti's nature, perhaps the most amusing of which is the one about the picture of St. Jerome.

He had painted the picture of *St. Jerome in the Wood*, representing him as in front of the trees. But his patron objected, saying that the saint was not in the wood but outside. Tintoretto did not reply, but when the man came again there was nothing to be seen but the forest of trees. "Where 's St. Jerome?" he said, and Tintoretto replied: "Oh, he 's in the wood, where you wished him to be." "But I can't see him at all," he persisted. "There he is," said Tintoretto, wiping off a piece of the fresh paint, with which he had put an extra quantity of oil. "In that case you'd better take him out again." So the picture was cleaned and left as before.

We do not know the date of Tintoretto's marriage, but we know that his wife was Faustina, daughter of Marco dei Vescovi. When that has been said there is little more to say, for we know nothing of the Vescovi family, which, though noble, is not found in the golden book of the ducal palace. It can only be assumed that they came from the mainland. Faustina, too, is hardly more than a name. Tintoretto is said to have painted her portrait in the priestess in the *Worship of the Golden Calf*, and in one of the women in *The Nativity*.

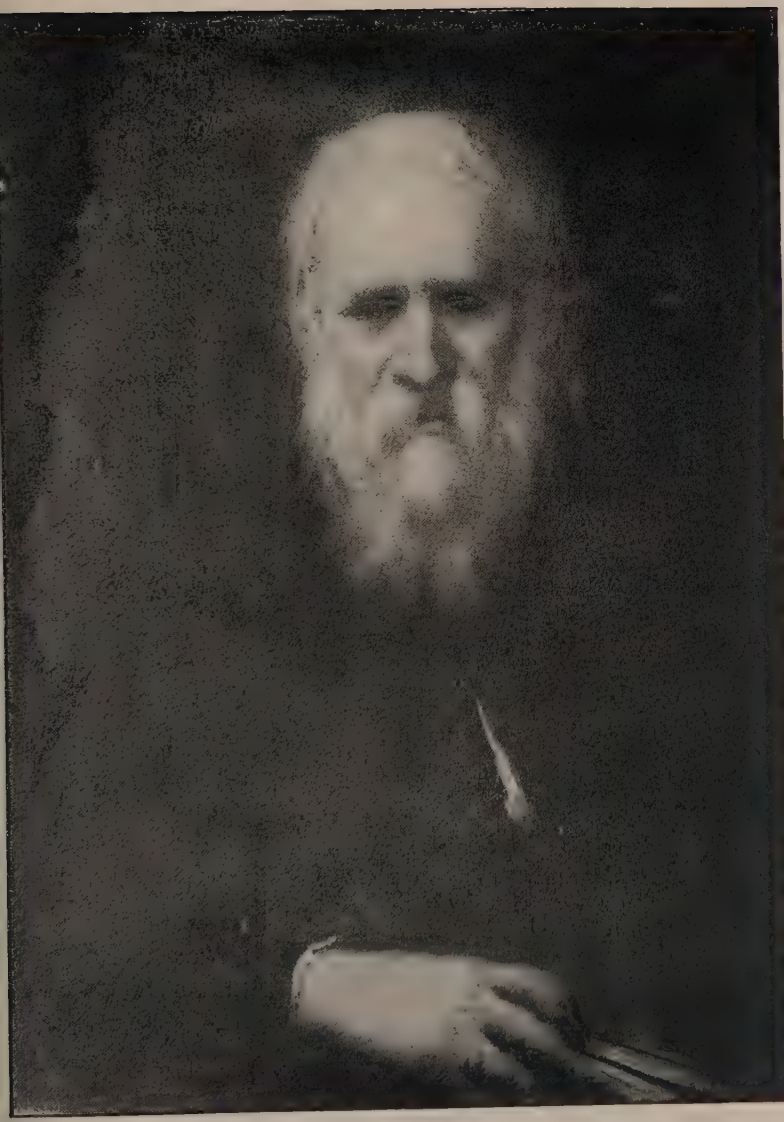
We are told that she was very particular about her husband's attire, and insisted on his always wearing the long cloak of the nobility. She was apparently the family banker, and Tintoretto had to give a strict account of all his expenditure. When pressed too closely he used to tell her that he had given his money to the poor, or the fund for prisoners.

They had certainly three children, Marco, Marietta, born in 1560, and Domenico. Marietta was a great favourite with her father, and used to accompany him, as a child, to his studio dressed as a boy. There she acquired her father's art, and became one of the most celebrated portrait painters of her day. Domenico was an artist of considerable skill, but lacked his father's inventive power and force of character. After his father's death he seems to have held the foremost place among the artists of Venice, but his work certainly suffers by comparison with that of the greater man.

There are no descendants of the Robusti family now in Venice. It seems to have flashed up from obscurity for a brief moment, and disappeared as suddenly as it came. Perhaps, too we should have liked a peep into Jacopo Robusti's own family circle, or heard of some of those evenings when he would delight his friends or family with the music of which he was a great exponent. But all this is denied us. It was, after all, but the playtime of his life, and the man for us lived in the studio, hard-working and strenuous, with but few idle moments in which to satisfy the gossip of the curious.

One of the most discussed questions with regard to the life of Tintoretto is that of his supposed visit to Rome. Let it be said once for all that we have absolutely no evidence of any kind whatever upon the point. The argument is entirely based on an imaginary resemblance to Michael Angelo's style found in the Madonna dell' Orto pictures, and not found in earlier work. A similar argument is adduced for a visit to Florence from the style of the picture in the Carmine, which it is not certain is a Tintoretto at all.

It is this picture that is probably at the bottom of all the



Alinari photo] [*Uffizi Gallery, Florence*

TINTORETTO'S LAST PORTRAIT OF HIMSELF

nonsense talked about Tintoretto. No one who has carefully studied the S. Ermagora pictures, or the *Cain and Abel* and its companion, can seriously contend for one moment that there is any additional outside influence in *The Last Judgement* and *The Worship of the Golden Calf.*

It is not necessary to argue that he had not visited Rome, but simply to point out that there is not a shadow of reason for the affirmative view, any more than for a visit to Athens or any other treasury of art. It should be noted that this kind of argument is generally used by the lay critic, who is naturally unacquainted with the lines pursued by the artist. In the first place it is not necessary to assume that any resemblance must be the result of conscious or unconscious plagiarism. But without entering into a discussion of such a truism, it is not unfair to assume that it is but natural that two men of kindred genius working towards the same goal may, if surrounded by similar environments of race, time, and the works of previous masters, develop on the same lines and in a similar style quite independently.

But although this is more than possible, nevertheless it must be recognized even by those of the most limited art experience that it is not necessary to go to Rome to learn of Michael Angelo. Indeed, we know in the case of Tintoretto that he actually possessed casts after Michael Angelo's work, and might be able to see drawings and designs at least without going as far as Rome.

But the amusing part about the whole controversy is that the supposed resemblance when analysed does not exist. To build up any argument whatever it would be necessary to find some point of resemblance other than that which already existed in the minds and characters of the two men, or had already been shown in previous works. But in the case of the Madonna dell' Orto pictures there is nothing of the kind. There is a vigour of motion and power of conception about them that transcend any pre-existing Venetian work; but what

would we expect otherwise from Tintoretto—"il Furioso" as they called him? Indeed, we have it already in the *Cain and Abel* and the S. Ermagora pictures. There is, too, a strength of drawing that in a few places borders on exaggeration; but it hardly resembles Michael Angelo, and has a totally different quality of line, and if there be anything it is more than accounted for by the copies from that master that we know Tintoretto actually to have made.

CHAPTER II

THE MORNING OF IMPRESSIONISM

"Beyond
The ugly actual, lo, on every side
Imagination's limitless domain."

ROBERT BROWNING, *Gerard de Lairesse.*

THERE is a sense in which we may say that all Art is Impressionism. It is certainly the function of all Art to convey an impression of some kind. Yet the word as at present used has a certain specific sense, and, although somewhat vague, is not entirely void of definite meaning. In fact, Impressionism may be said to be the Art which endeavours rather to give an impression of the whole than of the parts. It is only because of the necessary limitations of the artist's material that any such plurality of aim should be necessary, and in the very greatest artists, who have most command over their material, the impression may be nearly as vivid of the one as of the other. But, in any case, one mind is more inclined to a synthetic, another to an analytic view; one is deductive and another inductive. We find that in the primitive art of all races the whole is merely treated as an aggregation of unrelated parts. All the care and attention is bestowed on the parts, and the whole merely grows out of them, almost as it were by accident. Even when this stage has been passed, the

parts still retain an importance out of all relation to the whole. Detail still seems the supreme end. For though great attention is now paid to the whole, nevertheless, when the conflict necessitated by the particular medium or material comes, it is never detail that is sacrificed: that must be maintained at all costs, and the essential tone values or colour relations, and so on, go for nothing.

When the scale begins to turn we have Impressionism; and now, when for the sake of the broad light effect or the general colour, or still more the primary conception, which after all is *the whole*, for which the picture was painted, something must give way, it is the detail that must go. To take the simplest possible instance—a portrait—then the furniture, the drapery, the landscape, must all sink back and be sacrificed. This is not the place to argue which is the truer conception of Art; it is merely necessary to draw the distinction.

Although there are many instances of Impressionism before Tintoretto, both in Greek and Italian Art, and we cannot say that the dawn began with him; yet he was the first man who resolutely in all his work considered the whole first, and subordinated everything to the one great conception, working at it with a fiery and impetuous zeal that gained for him the nickname of "il Furioso." Hence we may say that with Jacopo Robusti began the morning of Impressionism, and since his time the day has developed to such an extent that some would argue that we have now reached a late and garish evening.

We have already noted the care that he took in his youthful studies to overcome the difficulties of lighting,

so as to give depth to his pictures. He wanted to get beyond the flat decorative effects of the earlier masters. Art was tending in that direction, it is true ; the difference between Titian and Bellini in this respect is very considerable, but the earlier masters were feeling their way somewhat cautiously. Tintoretto seizes his inspiration and flings himself into the work with the zest of a prophet. Whatever Titian was remarkable for, it was not depth, although we may not feel the lack of it because of the extraordinary brilliancy of his colour.

Of course the full attainment of depth and relief means a loss of detail ; but a great amount of detail in shadow is a departure from nature without any corresponding artistic advantage, as it only tends toward confusion instead of simplicity. So that even from the point of view of the merely imitative artist Tintoretto's position was a great advance.

A sense of relief, if not depth, was imparted by the earlier masters through the use of strong contrasts in local colour, and the arbitrary arrangement of tones, but not by a proper treatment of chiaroscuro. Tintoretto did not disdain these methods, and we have magnificent instances, as in such pictures as the *Fall of Manna* in S. Giorgio Maggiore, but he added so much beside. Perhaps one of the best examples is *The Last Supper* in San Paolo, where the lighting is strong and masterly, and the detail marvellous where there is much light, but in the deep shadows everything gives way to their luminous depth.

This concentration on the essential elements and subordination of the minor detail, which we call Impressionism, was mistaken for haste by Robusti's con-

temporaries, and Ridolfi tells how they came and worried him in his work, asking him how it was that he did not paint slowly and carefully, like Bellini or Titian. He put them off with a joke at their expense, probably because he thought the serious truth that he wished to convey was beyond them. We have already spoken of the *Miracle of St. Mark*, a picture nearly rejected on this account, but, as Thode remarks, it was merely a mistaken view of what was really breadth of treatment. On looking at the picture, for us it is almost hard to see to what they referred. The work is most minutely finished, so much so that at the shortest distance at which the whole picture can be viewed with comfort the technique is invisible.

It was Tintoretto who first really showed that not only must the technique be adapted to its medium, but at the same time, the whole effort must be concentrated on making a work of Art look at its best at the best point of view. These are two of the cardinal truths of impressionism. It is quite clear that, if we wish to reproduce a head in marble, it is not enough to follow exactly the lines of the flesh, for the effect of light on marble is totally different, and allowance must instinctively be made accordingly. The same is equally true of paint, complicated by the fact that we are representing on a plane surface that which we see in the round. Obviously then the technique that is suited to marble is unsuited to wood, and that which is suited to water-colour is not so suited to oil.

Tintoretto set himself to discover what was the technique which was most suited to his particular medium. He then saw at once, possibly without thinking about it,

what is now equally obvious to us, since we have been shown, and we wonder how we could ever think otherwise. It is possible to imitate in oil colour a piece of skin, or a small feather, or the like, so that looking closely into it the resemblance is *fairly* exact; but at the same time this is not that for which the medium is best suited. It is also possible to imitate the same things as seen at a short distance, so that when the painting and the object are viewed side by side at the same distance the resemblance is *absolutely* exact; they are indistinguishable. So far all is even too obvious, but what was not obvious, before Tintoretto, was that this latter pair would not be alike when looked at close together. Moreover, the reason is not, as has been and even now is sometimes erroneously supposed, because it is merely distance lending enchantment, and that the thing is really badly done. For if we take the first pair which resemble each other upon a close inspection, we shall find that at a little distance the resemblance ceases altogether. A remarkable instance appears in a modern pre-Raphaelite picture by one of the exponents of the school in a picture in the Ashmolean at Oxford. In the grass are daisies painted with such care that the yellow centres are distinct, and the white florets can be counted, if one looks so closely that only a few inches of the picture can be seen at a time. As one moves away the daisies becomer grayer and grayer, till at the distance at which the whole picture can be seen they have totally disappeared, instead of shining out, as daisies should shine, in the grass which surrounds them.

It is useless then to paint a head in a picture which looks at its best at about two feet distant if the picture

is an altar-piece twelve feet high; because when one is two feet from the head it will be impossible to see the rest of the picture. This was the kind of thing that the early masters were constantly doing, so that every part of the picture demands a different point of view, and the effect which the whole is intended to convey is destroyed.

They probably thought that it was the necessary limitation of their material, but Tintoretto discovered that it was the improper use of that material.

In painting anything but the smallest pictures, it is remarkably hard to insure that this, which we call the best point of view, shall be the same for every part of the picture. In that grand picture of *The Last Supper* in S. Paolo in Venice, the head of the Christ appears at first sight very unsatisfactory, and it is not until we approach it, and look closely into it, that we discover that it is really a remarkably fine head. The fact is, that, in his endeavour to do justice to the Redeemer's head, Robusti has worked at it too closely, with too much of what is commonly called finish, and the result is a distinct blemish to the picture. In so many masters this is the rule rather than the exception that we come to regard their pictures as collections of fine bits, and even cut them up, or at least photograph them in parts, a thing that is practically impossible with Tintoretto.

There are of course other cases, and the Virgin's head, for instance, in the S. Rocco *Annunciation* must have struck most people; but the marvel is not that there should be any, but that there should be so few. For when an artist is trying like Tintoretto to concentrate the effect into one view-point, his failure to do so is

much more noticeable than that of the man who has made no such endeavour.

It must not be supposed that there is any intention of suggesting by this that imitation is an end in itself for Art. That we leave to the scene-painter; but imitation has its place, both as a mere training in the use of his tools, and as the alphabet or language in which the artist must express what he has to say; but, like language, though essential, it is a means and not an end.

Instances of Tintoretto's extraordinary power in this respect occur in every picture, and it would be difficult to select a special example; but a very good one may be found in the *Finding of the Body of St. Mark*, in the Brera Gallery, Milan. The modelling of the partially nude figure of a man on the right, at the proper distance, appears as a most subtle piece of craftsmanship; but, on approaching the picture closely, it seems incredible that subtlety could ever be the striking feature of those great broad strong touches of light drawn, it almost seems, with savage vehemence in a very fluid state through the shadows underneath. The method is familiar, but the power that lies behind it is not. With other men these strong touches would have looked sketchy to the last; but with Tintoretto the variations in the single stroke are so true that, directly we are far enough away for the hair marks of the brush in the stroke to be invisible, we have all the subtlety of modelling and light and shade, and at the same time a brilliancy of colour with no suggestion of teasing, that could be gained by no other method, and is the envy and despair of the colourist who comes after.

It is a typical impressionist picture of consummate power that can hardly fail to strike the most casual observer. Even the hasty foot of the American tourist pauses before it, sometimes for many seconds, although not starred in the guide-book, and I have seen many people stand and look at it who did not know who it was by, and had never heard of Jacopo Robusti. This does not prove that it is a great picture, but it proves that at least it has the power to impress, a not altogether unimportant quality; and the picture is worthy of being considered at some length. It is low in tone, but with wonderful colour; the upper part is cool with fine blue grays, while the lower part is of a rich golden brown. A rather startling note of colour is introduced into the picture by the figure on the left, which is clad in robes of blue and a high-toned red much cooled. This kind of thing is not uncommon with Tintoretto: his colour often emphasizes some point in the story, and here the intention is evidently to mark that the saint, although with the actors in the drama, is not of them.[1] The delicate variety of colour in the golden browns of the female figure on the right is a characteristic piece of the master's best work.

The interpretation of the subject is not obvious, and some writers have fallen into error, so that we may be pardoned for attempting to describe the scene that is taking place. Down the right-hand side of a "barrel-vaulted" mausoleum are ranged a series of sarcophagi, painted with a mastery over the technique of texture that puts to shame the modern trickster in marble or

[1] Ruskin has noticed this in one instance, *The Stoning of Stephen*, in S. Giorgio Maggiore.

Brogi photo] [*Brera Gallery, Milan*

THE FINDING OF THE BODY OF ST. MARK

other feats in still life. On the left stands St. Mark, distinguished by the halo and the above-mentioned colour. Only by his presence do the searchers know which is the body that his spirit tenanted on earth, and he points to the one which tradition says is being taken down by Buono, Rustico and Stauraco.

The body at his feet, then, is not the saint, but either one that they have already taken down, or one that has been brought to replace the stolen relic. On the right, a demoniac clings convulsively about the knees of a woman; while the evil spirit, at the presence of the saint, passes from him in the form of smoke. Perhaps it is not a stretch of fancy to imagine that the kneeling man who holds him, and whose falling drapery rather suggests a shroud, has himself just been miraculously restored to life. The kneeling figure looking toward St. Mark is said to be Tommaso of Ravenna.

Tintoretto's impressionism developed and strengthened as he grew older, and we find a unity of conception and apparent lack of effort about his later works as compared with earlier productions. *The Last Judgement*, in S. Maria dell' Orto, shows the germ of this great idea, which is perhaps most fully if not most happily realized in the huge canvas of *The Paradise.*

Such is a brief account of the principal truths that Robusti taught in his impressionism; some of the minor points will be more appropriately considered under the head of particular pictures.

CHAPTER III

TINTORETTO'S PICTURES: THEIR CONDITION AND PRESERVATION. EARLIER WORK.

"While, blackening in the daily candle smoke,
They moulder on the damp wall's travertine,
'Mid echoes the light footstep never woke.
So, die my pictures!"

ROBERT BROWNING, *Pictor Ignotus.*

ANYONE studying Tintoretto's work must have been struck by the deplorable condition in which it is found. Although Tintoretto is one of the last of the great Italians, and the hand of time should therefore have been laid less heavily on his work, nevertheless his pictures are among those that have suffered most.

The preservation of a picture may seem a fairly simple matter, but it has proved far too great a task for the dwellers in Venice, and before assessing the value of Tintoretto's achievement due allowance must be made for this fact. Perhaps, as a class, the pictures in the churches have suffered most. In every case they are covered by thick layers of incense smoke which has accumulated undisturbed for ages. Further, a large proportion are sadly disfigured by the droppings of candle grease, or are blistered by their nearness to the flames. Is it any wonder then that the pictures have lost their brilliancy? Indeed, the picture by any master that

survives this treatment, must have been of dangerously garish colour at the outset. But once the dirt is there, it is difficult to decide what should be done. Anything of the nature of cleaning, as ordinarily understood, is fatal. However carefully varnish is removed there is certain to be a minute amount of paint taken off also, whatever process we employ. But it is just the surface glazing or scumbling that often gives the subtle value to the colour of a picture, and no matter how small the damage, it is irrevocable. To clean down to the varnish is another thing, if one can only find a man who will stop there.

Not only, however, has dirt disfigured the pictures, but in many cases the colour has actually perished. Tintoretto used to employ in his shadows a pigment or method which, when properly preserved, gives an exquisite slightly-green quality to the grays. Whatever this pigment or method was, it seems to have been particularly liable to injury from the salt atmosphere of Venice, and those pictures that have remained longest in Venice have suffered most; whereas the red pigment in Titian's grays seems unaffected by this cause. There can be no question about the right course to pursue: under absolutely no conceivable circumstances of any possible kind whatsoever should the minutest touch of restoration be permitted. This brings us to the consideration of Robusti's worst enemy, the "restorer," and we find that this blackening of the shadows is worst in those pictures that have been "restored"; take for example *The Last Supper* in the church of S. Trovaso in Venice. It would be impossible to mention all the pictures upon which the restorer has been at work. The evil is all the greater

because no artist of any reputation would demean himself to do such an act of vandalism, and thus it is done by the worst and most ignorant of their craft. The brotherhood of S. Rocco are amongst the worst offenders, and the Academy goes so far as to keep such a destroyer permanently employed to ruin their pictures.

There is no doubt that on the whole the best plan is that pursued in the National Gallery, London, of covering the pictures with glass. If the picture is properly hung at the right angle, and not flat against the wall, as generally in Italy, it is almost always quite possible to see the picture well. In any case glass is not as difficult to see through as dirt, and moreover is easily removed for a short time for any special study of a picture. The system of blinds, too, when rooms or churches are not greatly frequented, would do much to prolong the life of a picture.

It is strange, but there are some people who would condone the offence of restoration. Speaking of the two mighty works by Robusti in the church of Madonna dell' Orto in Venice, Mr. Stearns says: "*In the present instance it was certainly better to repaint the pictures, so that we can at least see what Tintoretto's designs originally were, than to permit them to remain in the patchy and partially-effaced condition that Ruskin found them in when he wrote 'The Stones of Venice.'*"

No! photograph as much as you please, and copy all with the greatest care, and preserve every minutest atom of the design that you may. Reback the canvas if you will, or secure a falling flake; but leave us some idea of the master himself, and, as long as a shred remains, let

us be able to distinguish what is his and what the copyist's, which, directly the vandal's hand is let loose upon the original, becomes impossible.

Ridolfi tells us that Tintoretto "produced in charcoal and water colour on coloured cardboard the hands, arms and torsos which he had collected, putting in the high lights with chalk and white lead." Now, the method that has been adopted in the case of many such drawings by the old masters may conceivably point the way toward a really legitimate method of restoration. Frequently the high lights in these drawings have turned absolutely black, yet it has been possible to recover their former brilliance by chemical means[1] without the faintest possibility of the most infinitesimal damage being done to the drawings. It is perhaps not too much to hope that modern chemists may one day assist us to recover some of our "lost" pictures.

The restorer, the cleaner, and the negligent have thus ruined a large proportion of the master's work, so that it is only with the greatest hesitation that we can venture to criticise what is extant. Much of the earlier work, too, has totally disappeared. Of this we have some account in Ridolfi, which may yet lead to the identification of some of the pictures buried in private collections or scattered throughout the world. Some of his earliest commissions were, as we have seen, obtained through his friend Schiavone. Such was a panel of a full-length female figure painted on the ceiling for the Zeno family. This was so much appreciated that it led to a commission for a large picture of the *Conversion of St. Paul* facing

[1] Hydrogen peroxide.

the Campo San Paolo. The two friends are known to have worked together over a frieze in some internal decoration, representing the *Life of St. Barbara*, and a figure of *St. Christopher* in a conspicuous position.[1] Of other pictures that Ridolfi mentions, *The Adoration of the Magi* may be in England, and *The Circumcision* or *Presentation*, so much admired by John Ruskin, and Mr. Stearns in his excellent little book, still stands in its original place in S. Maria del Carmine.

Ridolfi tells us that in his day many thought that the picture was not by Tintoretto but by Schiavone, and, were it not for the extravagant praise bestowed upon it by the above authors, we should say that they were probably right, and modern criticism wrong. As Tintoretto and Schiavone so frequently worked together, it is possible that the former had some hand in it. The style may be unlike Schiavone, but it is not in the least characteristic of Tintoretto. The composition is exceedingly weak, almost childish. An aggressive-looking table with a white cloth fills the most important part of the picture, whilst on either side are two figures that fulfil a somewhat elementary notion of symmetry. On the left is the high priest, with a fine face certainly, but with a figure entirely out of drawing: on the right is a not very happy idealization of the Mother of our Lord. She holds the Saviour, who is standing on the table in an attitude that is almost comic. The colour is warmer and flatter than Tintoretto's wont, but is on the whole good, despite the deplorable weakness of design. That good colour

[1] This was customary in painting St. Christopher, because the old belief was that anyone who saw St. Christopher was safe from harm during that day.

and bad design was Tintoretto's own criticism of Schiavone is some argument in favour of the latter being the author.

The first date that we have for any work of Tintoretto is given by Ridolfi for *Belshazzar's Feast.* This he did in 1546 for the façade of the house of the smiths of the Arsenal. It was a fresco, and, like nearly all the rest of Tintoretto's work in fresco, has entirely perished. It is the more to be regretted as it would have given us some clue to the dating of his pictures by their style.

It is mentioned immediately after the picture in the Carmine, but, as Ridolfi merely says that he will record with brevity the works of his first youth, we must not lay too much stress upon this, particularly in view of this picture's disputed authorship.

As Tintoretto grew in reputation he obtained more important commissions, and in the next year he painted two pictures for the church of S. Ermagora—a *Supper of Christ* and a *Washing of the Apostles' Feet.* Ridolfi admires the perspective of the latter, but tells us that it was taken away and a copy substituted.[1]

[1] Ridolfi also mentions three early pictures in San Benedetto, two of which Mr. Stearns says (in the edition of his book published 1894) that he has seen. He remarks that "they resemble the preceding (*i.e. The Presentation*) not a little in their colouring, and the quiet grouping of the figures, and are well worth visiting, though not so decidedly works of genius and inspiration." This is one of the most remarkable statements I ever came across, as the pictures are not there, and I find on careful inquiry that they were certainly not there eighty-eight years ago. Neither is there any possibility of other pictures being mistaken for them, as I have carefully ransacked every corner, and all the lumber stored away in the church.

Both these pictures are still to be seen in the church to-day, which is more familiarly known as S. Marcuola.

It seems not altogether improbable that the painting of *The Feet Washing* is a replica by the master himself. In the dim light of a stormy day it was certainly very impressive, being painted in a remarkable colour scheme of whites and browns, which is most pleasing. On the extreme right is the figure of Christ kneeling, whilst the apostle is standing, as is also the case in the S. Stephano picture. The table from which some of the apostles have not yet risen is some way back in the picture, which gives a curious effect. On the left of the table is a group of two figures apparently about to fulfil the behest: "If I, then, your Lord and Master, have washed your feet, ye also ought to wash one another's feet." Behind is a gallery on columns running across the picture.

The strange effect of putting the table so far back in the picture, a most telling device of composition, has been exaggerated by pieces of canvas being added both above and below, so as to make it fit its new position when the church was restored. The same has been done to the companion picture; but the result is not altogether unpleasing, and at least this method of restoration does no actual harm, and the original intention can always be gathered by the use of two books. It is advisable always to carry in Venice some such adjuncts, as the conditions of lighting often make it impossible to see anything otherwise: two broad L-shaped pieces of black cardboard are perhaps the simplest expedient.

The original picture was in the collection of Charles I., but along with the rest of that collection, at that time the best in Europe, was sold by the Commonwealth Government, and now is to be seen in the Escurial near Madrid. The other picture is the earliest dated work of Robusti, and as the two were probably executed together they give us some clue as to the development of Tintoretto's genius.

The inscription on the picture is:

Hanfstängl photo] [*Accademia, Venice*

ADAM AND EVE

"1547 die 17 Agosto
in tempo de miser
Isepo Morandelo
et compagni."

It is a fine piece of very rich colour, and a remarkable contrast to the other. The clue then merely leads us to the conclusion that even at that date Tintoretto's style was extraordinarily varied, and that we must beware of laying too much emphasis upon his style in determining the date of his work.

In S. Severo he painted a *Crucifixion*, of which Ridolfi gives a very short description. Blanc also mentions it, and calls it a remarkable work. There is now a prison on the site of the church, and it would be interesting to know what became of this picture. Ridolfi speaks of it as a long canvas, but whether he means anything more than that it was not of the more usual upright shape of altar-pictures we cannot tell. The description, as far as it goes, would apply to the Academy picture, but that we know to have been in SS. Giovanni e Paolo. It would even better describe *The Crucifixion* at Merton College, Oxford, but unfortunately the authorities cannot give the date of its acquisition.

Among Tintoretto's early works were five pictures painted for the church of The Trinity, having reference to the creation of the world.[1] *The Fall of Man*, sometimes simply called *Adam and Eve*, and *The Death of*

[1] *The Creation of Fish*, *The Creation of Animals*, *The Creation of Eve*, *The Fall of Man*, *The Death of Abel*. Besides the two in the Academy *The Formation of Eve* is supposed to be extant. It was till recently in a private collection in Venice; it then passed into the hands of the dealers, and "suddenly, as rare things will, it vanished."

Abel hang in the Academy, and are unfortunately rather at a disadvantage by having their quiet warm brown colouring thrust into too close proximity to *The Miracle of St. Mark*, and all three pictures suffer from the colour of the wall.

The Death of Abel is the finer composition; there is no artificiality about it, no struggle for balance and symmetry, which is perhaps just evident in the other; and the result is completely satisfactory because it defies analysis. The conception is as good as the composition; the tempest of motion that the winds of passion have stirred—the sad world of sombre browns—with just a hope of better things suggested in the blue vista beyond.

There is plenty of colour nevertheless in these low tones, exquisitely lovely in their gradations, and the drawing is no less wonderful than the colour. Only Raphael could have drawn a figure so splendid as that of Abel; different indeed, with a lither grace, but like this, with none of the exaggerations that, say what one may, are often a blemish to Michael Angelo's work. But if this pose and its contours are a marvel, what is to be said of the modelling of Adam's back in the companion picture? Many think it unsurpassed in this world; but it is because they have not seen the *Adam and Eve* by the same hand in the possession of Mr. Crawshay. What Robusti has here achieved in the case of the male figure, he has there done in the case of the female, and as it is the more difficult task it may be deemed the higher achievement. Mr. Crawshay's picture is by far the finer composition, and we cannot help wishing that he had put this figure of Adam into it.

Alinari photo] [*Accademia, Venice*

CAIN KILLING ABEL

In the days of her glory the walls of Venice were decked without by the works of her greatest masters; but these, alas! have all perished, Tintoretto's along with the rest. In his early years, when he could find but insufficient outlet for his energetic nature, he once heard that there was a new house being built near the Ponte del Angelo. But he found upon inquiry that the owner was not wishful to have his house painted. Tintoretto was not to be daunted; here was a field for his genius, and paint it he must. So he offered to do it for nothing, only being paid for the cost of the colour. And to this the owner finally agreed. Ridolfi gives us a description of it, with the knights riding on their infuriated horses, and we know how Robusti would have revelled in such a tumult of motion; but it is idle to go into the description of a work that is irredeemably lost to us.

"With a similar idea," says Ridolfi, "it came into his mind to paint the little house of a dyer at S. Giovanni Lateran, on which he painted a Ganymede, naked, carried by Jove in the form of an eagle. And he did not represent a soft and delicate youth, such as the poets tell, but rather a figure stout of limb, and he painted it with such vigour that it could not be surpassed."

On the east side of the Rio della Paglia, not far from S. Giovanni Nuovo, is a small house overlooking the water, upon which are the remains of some frescoes by the hand of Tintoretto. It is also not twenty yards from the Ponte del Angelo, but it is to be noted that the house is small. A head or so, and parts of figures, may be made out near the upper part of the wall. Is this the little house of the dyer? Perhaps it is, and yet that is all that is left to us of this once beautiful work. One is

often arrested in wonder at the folly of the ancient Venetian, who could waste such gifts in this prodigal manner upon walls exposed to the ravages of the cruel sea air of their city. But the wonder grows when we see the folly turn to the criminal neglect of a later generation. At least, in the days of her pride, it might be urged that whence this came more might follow; but now that those mighty hands are laid in the dust for ever, and the priceless gifts have come to an end, should not the more care be taken of the remnant that is left? But as we speak the flakes are scaling from the walls, and in a few years there will be nothing left even to mark the place.[1]

Although it is not possible to trace anywhere the muscular limbs of the beautiful cupbearer, nevertheless the subject has a peculiar interest for us in Britain. In the National Gallery hangs an octagonal picture of a muscular Ganymede. It is or was called "School of Titian," with what intent it is hard to say, for Titian himself could never have painted it, much less a mere follower. There is a certain amount of very doubtful evidence in favour of this picture being by Damiano Mazza. This on examination, although tempting, proves to be quite inconclusive. Were the case really so, Damiano Mazza could never, any more than Robusti himself, be considered as a mere follower of Titian. It is of exquisite colour and of a subdued brilliance, superb in the subtlety of its gradations. The drawing is masterly, combining a power over foreshortening with an extraor-

[1] There is also the remnant of a fresco containing the beautiful figure of a charioteer on the west side of the canal running past the church of S. Trovaso.

Alinari photo] [*San Cassiano, Venice*

PART OF THE DESCENT OF CHRIST INTO HADES

Alinari photo] [*National Gallery, London*

GANYMEDE

ARTIST UNKNOWN

dinary suggestiveness of motion. Titian never inspired that picture; it is remarkable in each of its qualities for power that Titian did not possess. But who was the master of motion, of foreshortening, of drawing and colour in one? And here Ridolfi tells us that Tintoretto actually painted such a Ganymede. We know how fond he was of repeating his subjects, and nothing is more likely than that he should have repeated on some internal decoration a design that had given him satisfaction on the perishable surface of the outside of a house. But further, if we go to the church of S. Cassiano (Venice) and look at the figure of the angel in the upper corner of the *Christ in Hades*, we shall be tempted to ask where have we seen that figure before, and we find it in the conception of the Ganymede in London.

To me at least then, the Ganymede in the National Gallery will always be a Tintoretto; and, though quite possibly painted by another hand, it remains the embodiment in small compass of the peculiar characteristics of the master himself. It is one of the finest pictures in the world, not of such size as to tempt one to say it passes the limits of a picture, and although probably once intended for a ceiling, it looks better on the wall in its present frame than under such neck-breaking conditions.

CHAPTER IV

TITIAN AND TINTORETTO

"Friend, there's a certain sorry little scrub
Goes up and down our Florence, none cares how,
Who, were he set to plan and execute
As you are, pricked on by your popes and kings,
Would bring the sweat into that brow of yours!"

ROBERT BROWNING, *Andrea del Sarto.*

EVEN in the city of to-day, whose woebegone aspect is calculated to inspire disgust rather than pity, there is still sufficient to remind us that Venice once styled herself not altogether inaptly "The Queen of the Sea." And although it is true that, when the fingers of time have been remodelling a stone building, we have a surface incomparably lovely, in comparison with which peeling paint and falling stucco are altogether abominable; nevertheless, despite the paint and the filth and the squalor, there is yet a suggestion of the brilliancy of old; while the glorious light and the rich colours of the water have lost nothing of their beauty.

This colour, which fascinates us to-day, and was to Turner an inspiration, doubtless exercised to the full its power over the artists of the city's golden age. When Venice had passed her zenith, her people still revelled in all the grandeur that colour could afford. Magnificent displays of dress were the features of her public pageants,

and a wealth of brilliant hues adorned her private citizens. Her artists naturally fell under the spell, and the Venetian artists were the greatest of the world's colourists.

The earlier Venetians taught the world what could be done by the juxtaposition of brilliant and harmonious colour. Indeed, they had carried their art so far that it seemed as though there were nothing more to say. Yet in truth they were but the forerunners of a greater school of colour than their own. The colouring of Giorgione, Titian, and Tintoretto revealed an infinitude of new possibilities, and to each of these men must be credited much that was then discovered.

It has been too often the rule to give to Titian all the honour which he should share with his contemporaries. It is doubtful whether Titian did not himself directly owe much to Giorgione, and in any case it is incorrect to attribute Tintoretto's mastery to the direct teaching of Titian, or even to any marked extent to his indirect influence. Indeed, it is not unfair to say that the advance in colour from Titian to Robusti is as great as Titian's own advance upon that of his predecessors. With regard to the effect of direct teaching upon Robusti, there seems to be absolutely no reason against accepting the story that Ridolfi gives us as substantially true. "His parents," says that writer, "both wished to further his desires, and took him to Titian, where he was received with other boys, and allowed to copy some of Titian's work. But when he returned after a short absence, he saw some drawings peeping out from below a form, and asked who did them. Jacopo, who had done them, and was afraid of his work being wrong, said with some

hesitation that they were his. Titian perceiving that the lad might from such a start become a great painter and do him an injury, went upstairs, put off his cloak, and told his pupil Girolamo to send Jacopo away, so that he was deprived of a master without knowing why. So active is the little worm of jealousy in the human breast."

There is no evidence against the story, and the only argument is that of Titian's adherents, who refuse to believe it, as showing in him a jealous and unfriendly disposition. Yet if we look into the matter, we shall find that what little evidence we have all points in the same direction. In the year 1561 the senate resolved to decorate the library, and appointed Titian to carry out the work. It would have been most natural to have asked Tintoretto to take part, yet Titian did nothing of the kind, but distributed the undertaking between Paolo Veronese, Schiavone, Zelotti, and Salviati. The result was that people began to talk, and unpleasant comments were made, and the old story of the dismissal was raked up again. It was certainly believed at the time, and we hear of no contradiction while the actors were yet alive; so that it is a little late to raise an objection based upon nothing but a preconceived prejudice in favour of Titian after a lapse of more than 400 years. It is pleasant to notice that the agitation had its effect, and the committee to whom the affair had been entrusted allotted to him the spaces between the windows, in which he painted the fine, but somewhat overrated, series of philosophers still to be seen there. Ridolfi mentions four, but the official records assign *seven* to his hand.

It may also be added that we know from other sources

that Titian was not in the habit of treating his pupils too well. Vasari, who was a great admirer of Titian, blames him for his treatment of Paris Bordone, who found Titian indifferent to his progress, and finally left the studio, because, he said, that what he got there was not worth the cost.

It is certainly a reversal of the usual order of things when a master cares least about keeping his best pupils.

There is no doubt that Robusti himself believed that Titian was not fair to him; so much so, that he took special pains to obtain an admission of his worth from Titian, without the latter being aware to whom his praise was given. Not very long, apparently, after his short experience of Titian's studio, he painted a spirited historical work, and placed it on exhibition on the bridge of the Rialto. In those days it was the only bridge over the Grand Canal, and Titian was certain at some time to cross it. It fell out as he had expected, and Robusti's friends were able to tell him of Titian's criticism. It seems that Titian was much struck by the picture, and praised it exceedingly, without knowing the author.

We never hear of any direct intercourse between the two men after the early incident, which it seems not unfair to attribute to Titian's prejudice; for there must have been ample opportunity amongst their mutual acquaintances, and Tintoretto, we know, was a welcome guest wherever he went, and much beloved by those who most closely rivalled him in his work, and who were endeavouring to obtain the same commissions.

As to the indirect influence of Titian upon Tintoretto a certain amount undoubtedly cannot be denied. But the temperament of the two men was so different, and

their ideals so wide asunder, that the usual view of the influence of Titian is quite untenable.

Titian was a direct descendant of the older men; his colour was brilliant, because theirs was brilliant; and although he paid more attention to chiaroscuro than had ever been done before, it was rather on the old lines, and perhaps even here the honour of leading belongs to Giorgione. But Tintoretto worked on a different principle; his plan was rather to proceed as Turner did, from the sombre and low-toned schemes of colour, working up by a progress of his own, that did not depend upon past tradition, to a more brilliant and gorgeous effect.

Tintoretto could rival and surpass Titian on his own ground, working in the most brilliant colours without suggesting the possibility of garishness. At the same time he was the most consummate master of colour in a more subdued key, the master in whose footsteps it was the aim of Velasquez to follow. In the church of Madonna dell' Orto there is gathered about the painter's ashes a veritable treasure-store of Tintoretto's genius, and in one of the chapels of the nave hangs the magnificent low-toned picture of our Lady as a child ascending the steps of the Temple. Ridolfi tells us that it was once outside on the doors of the organ, but how it ever fitted with the two pictures, which he says were inside, is to me at least a mystery. A man may be able to gaze upon the *Worship of the Golden Calf*, and upon its companion picture in the same church, and pass away unmoved; but he must have a heart of stone, a sense of Art more dead than lifeless stock, who can gaze upon that picture without a thrill.

It is the more interesting because Titian also has

painted this subject with extraordinary power. I shall never forget my first impression of Titian's picture, of which I had never heard, and which, with no guide-book, I came upon suddenly down the long gallery of the Academy. Gradually it dawned upon me that it was a Titian—a Titian so fine that it was almost too good to be a Titian—with a wealth of wondrous colour based on the keynote of a glorious turquoise blue. There was no flat colour as in *The Assumption* or the Frari picture, none even of that finer, grander, golden rosy glow ; but a sense of harmony in the most perfect broken colour, suffused with light, that with its marvellous subordination of the part to the whole suggested Tintoretto. But it was not Tintoretto. Tintoretto never drew those figures, beautiful as they are. Tintoretto could never have done so great a work without flinging more passion into it, more sentiment, more emotion. There was just a touch of coldness—just a little. It was a scene to Titian, and no more ; none of the fervour of religion, nor even the fervour of " one that loved his fellow-men." Tintoretto too, who painted the *Paradise* with a sense of unity, would hardly have so forgotten the unity of so simple a composition as to let that grand if somewhat hard figure of the old woman predominate till it overweighs the *raison d'être* of the picture. But despite these faults, and faults they fain must be, I had rather have Titian's *Presentation* than fifty *Assumptions*, or fifty pictures of the like achievement. And with this picture we must compare the *Presentation* by Robusti. It is not so ambitious a work in colour or in size. But though the Titian may strike us more, it is the Robusti we shall love the better.

Titian's work was painted in his old age, whereas

Tintoretto's was a comparatively early work. This may be assumed partly by its style and colour-scheme, partly by Ridolfi's apparently including it under his earlier works. Hence it is assumed that the slight similarity in treatment was a compliment to Tintoretto by the older master. I do not, however, think that this is the case, nor do I, with Mr. Stearns, think that "they were painted in the same manner because it would be difficult to conceive them otherwise."

Like the Greeks, although to a less extent, the Italians used to have certain conventions, to which they made each particular treatment conform ; such, for instance, as *The Blood of the Redeemer* or *The Annunciation*, both favourite subjects of the earlier masters. But to say that it is difficult to conceive a *Presentation of the Virgin* without an obelisk in the background is the height of folly. Yet such was the convention. Carpaccio has an obelisk, Titian has an obelisk, Tintoretto has an obelisk. The same applies to the flight of steps and other points. What was the origin of the convention is another problem, probably the reversion to some earlier picture supposed, in a sense, to represent the inspired tradition.

But there is little need to make a difficulty about it. Within these limits, however, there was much room for originality, and each has pursued the theme in his best or nearly best manner. I think Titian's picture is far nearer to his own high-water mark than is the case with Robusti, although it is a very fine example of the latter.

In point of colour no comparison is possible. Titian's is painted in a very brilliant scheme and is fairly high in key. In Tintoretto's picture, on the other hand, the colour is subordinated to that golden-brown effect of which he

Anderson photo] [*Madonna dell' Orto, Venice*

THE PRESENTATION OF THE VIRGIN

is so fond. It is full of subtle variety, nevertheless, and is an excellent instance of Robusti's special colour treatment which is elsewhere treated at length.

With regard to the composition of the pictures there can be little doubt that Tintoretto's is much the finer. It is less conventional and less stiff, and the happy idea of the curved steps with their decorated risers is very pleasing.

The centre of interest is well preserved, although the principal figure is small. The attendants behind the high priest, even the people in the distance, whose heads only are seen, the spectators, the beggars, and that grand maternal figure at the foot of the steps, all lead up to the small girlish form and the light that gleams about her head, never to be darkened.

The spirit of wonder and reverence permeates the picture, and we feel that although Titian's work is all beautiful, and is a rare feast for the eye of the finest effects that man may see, yet Tintoretto had a grasp of the higher things that are not seen but eternal, and that of these he would give us a glimpse if we care to look behind the mere visual image.

An interesting comparison is afforded by the two remarkably similar figures of Our Lady by these two masters. Unfortunately they are, both of them, very slight and rather sketchy. But as far as they go they are typical.

Not much can be gathered from any reproductions, and in this case a little allowance must be made for the Tintoretto being from a bad photograph. It is particularly misleading, as it suffers from a certain flatness which, though a not uncommon fault with Titian, was

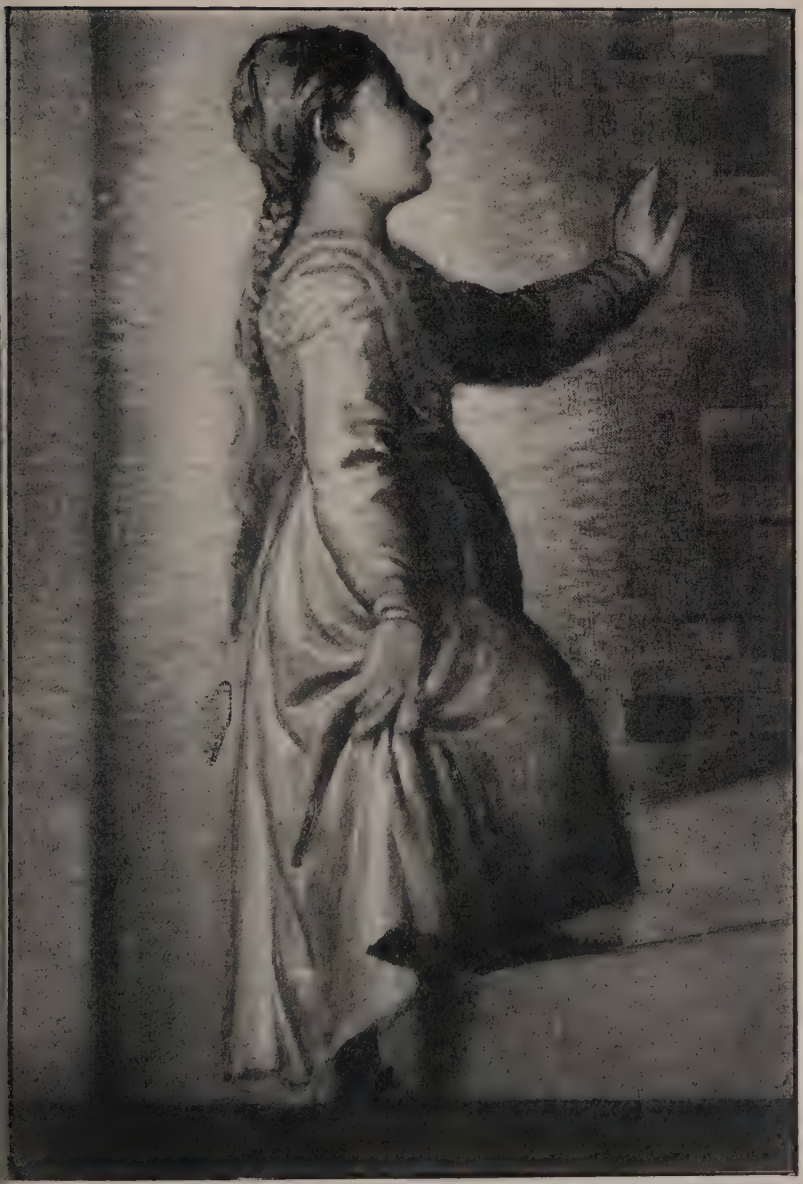
one of which Tintoretto was never guilty. The marked differences will at once be noted: Titian's figure is stiff and stumpy, and is not merely sketchy, but, in comparison with the other, is devoid of even a suggestion of drawing. The drapery hangs in wooden lumps, and suggests paint rather than any texture of drapery. It is perhaps not fair to consider the faces, which occupied so subordinate a part in the smallest figures of large pictures (even Tintoretto's must be some 14 feet by 15 feet wide); but here Tintoretto suggests a subtlety of pose in the head with the chin turned away from the spectator. The texture of the veil is admirable, and the whole figure, though sketchy, and with some faults of drawing, is distinctly graceful. For those who prefer the testimony of the ruler to the judgement of the eye, we may remark that Tintoretto's is nearly a head taller, and hence less stumpy. It is also very clear in the painting, but it hardly comes out in the photograph, that there is a roundness and feeling for modelling in Tintoretto's little figure, whereas Titian's is somewhat lacking in this respect.

Such, then, are the two pictures of *The Presentation of Our Lady*, and, although it would be difficult to say that one picture is finer than the other, it is quite true to say that Tintoretto's picture contains much of the highest value, which never enters into the art of Titian at all.

In the Accademia at Venice there are hanging on two adjacent walls a great picture by Tintoretto and a great picture by Titian—*The Miracle of St. Mark* and *The Assumption*. The former picture created some excitement at the time of its execution, and one of the stories

Alinari photo] [*Madonna dell' Orto, Venice*

FIGURE FROM THE PRESENTATION OF THE VIRGIN



[*Alinari photo*] [*Accademia, Venice*

FIGURE FROM THE PRESENTATION OF THE VIRGIN

BY TITIAN

connected with it has been already told, and the question of its impressionism discussed. But it is not the qualities above considered alone that give *The Miracle of St. Mark* its place among the pictures of the world; and much as the picture has been praised it has not been overpraised, but other greater pictures left us by the same giant mind have not had their due.

It has its faults certainly. St. Mark lacks that delicacy of poise that so often lends a grace to Tintoretto's flying figures; he almost falls upon the multitude. But the real reason why this cannot be considered as Robusti's masterpiece is that it is a little lacking in inspiration. It is indefinable, but one cannot but feel it; the picture was done to order. A sort of inspiration has been kindled, more, perhaps, than often fell to the lot of Titian; yet that great soul of Tintoretto was not on fire when he was told to paint this subject and created this picture. Yet it is perhaps more than we could expect such a subject to do; the whole idea is too theatrical, and here was no room for the pathetic grandeur of a *Crucifixion* or a *Christ before Pilate.* We look at it and wonder, but our hearts are not touched, and the whole is a striking commentary on the fact that miracles in themselves can do nothing; the love behind them can do much, and is as powerful without the miracles as with them. But stand in San Cassiano before those three lonely crosses gleaming ghostly in the shadows, while the murmur of the crowd outside the church only helps us to realize the murmuring invisible crowd that must be massed behind that sea of spears appearing over the brow of the little hill; and criticism of colour, technique, and composition flies to

the winds, and we can only stand and gaze, thrilled by the painter's touch to something past him and us and Art even, far away in the infinite beyond. Titian never painted such a picture; his loftiest conception was of the earth earthy.

And here we have something more on a par with Titian's work; it is very clever, very grand, very good; but it is good prose, not good poetry. St. Mark descends from the sky; the Christian slave, who was to have been tortured, is saved; the tools are shattered and held up for the inspection of the presiding officer on his little raised daïs on the right. The crowd surge round and look on with a certain eager curiosity, but it is a nine days' wonder, and then all will be as before.

Yet, despite what it lacks, the picture is great, wonderful, and impressive, if not inspiring, and affords opportunity for comparison with the famous *Assumption* of Titian.

The Titian has been "restored" and the Tintoretto has been "cleaned"; so we must, to a certain extent, be guided by what we know of the masters from other works. The Titian, moreover, was removed from its lofty position over the high altar, and perhaps it is impossible to get away to exactly the right distance. But as the picture suffers considerably from a fault discussed in a previous chapter, of not being painted for a common view-point, it is certainly impossible to say what that distance is. The Tintoretto, too, was hardly intended for a boudoir, and the room is none too large for it. It also suffers considerably from the excessive narrowness of its frame, which brings it into too close proximity to the colour of the wall, that clashes with it offensively.

Anderson photo] [*San Cassiano, Venice*

THE CRUCIFIXION

Nevertheless, its colour is far the finer. There are colours in it as brilliant as those in Titian's, but they are kept more in hand. It is curiously like the difference between ancient and modern glass. In the Tintoretto the value of having large portions with less colour and approaching to black or white is fully appreciated, and reminds us of the clear glass used in the old windows.

Titian's *Assumption*, on the other hand, like the modern window, is too full of colour, so that it defeats its own end by the conflict between the colours, and moreover borders dangerously on the garish rather than the beautiful. Then, too, there is a flatness that is very painful, occasioned partly by the want of true colour relief, and partly by an inadequate treatment of chiaroscuro ; while Tintoretto's greater power over chiaroscuro gives to his picture far more depth and solidity. It is futile to compare the composition, as Titian's has no composition at all, and the three parts of the picture seem totally unrelated. A certain want of inspiration in such a subject as *The Miracle of St. Mark* may be pardoned, and indeed is not felt. But if an *Assumption* is not inspired or inspiring, one might ask, why paint it? But the Madonna is heavy, the upper figures do not belong to the picture, and those below are posing, but are certainly in no wise touched by the scene they are supposed to be watching.

If we take any other pictures by the same masters we shall find that the same truths hold good. In delicacy and beauty of colour Titian yields to none, although, even in this, Robusti generally equals him. When it comes to the yet more subtle treatment of that colour,

as the colour scheme in a whole picture, Titian falls far behind. As a draughtsman or creator of great compositions no one has ever claimed for Titian the foremost place, and we are probably fully justified in saying that in the greatness of ideas, the majesty of his conceptions, and the earnestness of purpose no man ever approached Jacopo Robusti.

It is not surprising, therefore, and it is only ordinary human weakness after all, if Titian was a little jealous of this man of greater powers than his own, seeing that he himself had been accustomed for many years to justly consider himself as without peer among the artists of Venice.

It was not, however, till the very end of his life that Tintoretto was ever actually chosen over his head. The great battle-scene representing the victory of Lepanto, perhaps the most glorious in the history of the republic, was destroyed by fire along with *The Last Judgement* during the author's lifetime in 1577. Ridolfi tells us, with regard to the former picture, that the senate had determined after so great a triumph to have a large painting executed to celebrate the event, and to this end they chose Titian with Giuseppe Salviati as his assistant. Titian was at that time so old that it was clear that the undertaking was beyond his power, and Robusti at length bestirred himself and approached the Doge and his council, pointing out that the whole arrangement was a mistake, and that Titian's great name would merely screen the inefficiency of Salviati. Moreover, he added, he was desirous of showing his patriotism at this great moment of his country's history, and was prepared to execute without payment, save the

honour which it brought, a picture of his countrymen's heroic deeds. This he would complete within a year, and if anyone should produce a better representation within two years he would remove his own picture. This offer the senate accepted, and presumably enjoyed the picture from 1572 to 1577. "Such a resolution," Ridolfi remarks, "could not find place in a base soul."

CHAPTER V

GREAT WORKS IN VENICE

"As for Venice and her people, merely born to bloom and drop,
Here on earth they bore their fruitage, mirth and folly were the crop:
What of soul was left, I wonder, when the kissing had to stop?"

ROBERT BROWNING, *A Toccata of Galuppi's.*

TINTORETTO was perhaps the most prolific artist that the world has seen. When we take into consideration the numerous large frescoes by his hand, every one of which has perished, and then consider the enormous number of pictures that are actually extant to-day, besides the many that have been burnt or lost, it becomes a wonder that they were all executed within a single lifetime. Almost every picture that he painted is worthy of careful study; but as that would be an impossible task, it would be well to look at a few of his masterpieces still to be seen in the city of his birth, especially any of surpassing excellence about which little has been said before.

Perhaps what most strikes the visitor for the first time is the enormous size of the pictures, and the immense number of figures that they contain. It is for this reason that the pictures outside Venice for the most part give a very inadequate idea of Robusti's greatness. There are doubtless many remarkable works by him in the public and private galleries of Europe.

Hanfstängl photo] [*Berlin*

LUNA AND THE HOURS

Such pictures as the *Esther before Ahasuerus*, or the *Nine Muses* at Hampton Court, or, again, Mr. Crawshay's *Adam and Eve*, or *Luna and The Hours* at Berlin, are miracles of art, but they are comparatively small canvases. For the same reason it is absolutely impossible to convey the least idea by means of small reproductions in a book, and anyone who attempts to judge even the drawing and composition by these means will have a totally erroneous impression of the Art of Tintoretto.

Two comparatively early works of the master, for instance, to which we have already alluded, are on canvases fifty feet in height.[1] These pictures, in the church of Madonna dell' Orto, although of great importance to the student of Tintoretto, somehow, with all their power, are wanting in something after all.

> "The doing savours of disrelish :
> Thus achievement lacks a gracious somewhat."

There is a want of unity about both pictures, particularly the *Worship of the Golden Calf*. It may be difficult to preserve unity in a picture fifty feet high, but the incontrovertible answer is found in the question—why do it? Tintoretto elected to paint a picture this size, and the size cannot be taken as an excuse for the fault; it is rather the fault itself.

But we must remember that these were early works; they were the training ground for other huge canvases that were to follow. A man cannot paint fifty-foot canvases in his studio for practice, and these were his

[1] They are impossible to photograph because of their height and the narrowness of the church.

first. And, whatever may be the general feeling with regard to immense pictures, there are certainly some pictures in the world that are undeniably great despite their size, and of these Tintoretto painted the largest and greatest of all.

If we may judge from the small remnants of fresco to which we have already alluded, it was his habit when dealing with the large spaces of exterior walls to make the figures colossal, and thus overcome the difficulty of scattered composition. But whether that kind of work helped him or not, we look at the *Worship of the Golden Calf* and are bound to confess that it is broken up, that the clouds across the middle are not a satisfactory arrangement, and, in fact, that in themselves they are undeniably ugly. Then, too, the straggling figures around the Almighty are an uncomfortable solution of the problem elsewhere better solved by Tintoretto than any other of depicting figures floating in the air.

The lower part is more pleasing, and almost makes a picture in itself; indeed, Tintoretto probably treated it as if it were. He may even have intended to symbolize how they were cut off in their folly from their everlasting Father. But this should not have been done so as to spoil the picture. *The Adoration of the Shepherds* is even more cut in two, but is a perfect composition nevertheless. The women under the canopy, who watch the procession as it winds along, are a dream of beauty, and the surging crowd behind the calf is admirable. But it is not in the composition merely that there is something at fault. Given all the drawing, all the colour, all the composition, all the conception of the grandeur of the scene, and the glorious pageantry, yet we want

Anderson photo] [*Scuola di San Rocco, Venice*

THE ADORATION OF THE SHEPHERDS

something more. It is difficult to define it, but perhaps we might call it a touch of tenderness. It might be that Tintoretto was a little lacking in this quality. Titian certainly never had the spirit, nor had Paolo Veronese, and the Venetian life of the time was calculated to crush out anything of the kind—one long-continued *festa*. But it was not altogether so with Tintoretto. Those who have seen his *Christ before Pilate* or the *Pietà* at Milan see that such a hypothesis is impossible. Is it then that this spirit is incompatible with these great canvases and these innumerable hosts of human beings? Yet seldom is there any great concourse of humanity where the tenderness, whether of pity or sorrow or love, may not find a place. The poets give it to us, and we would have our artists give it also. What a universe of pity such a scene might evoke, and yet we cannot find a trace of it here. There is almost a sense of light-hearted joviality that jars: the very men that carry the accursed thing are portraits of himself and his compeers. For that great stalwart man is "the little dyer," mighty in physique as in intellect. Perhaps there is something in the look of the youngest bearer, supposed to be Giorgione, that, suggesting as it does a yearning after higher things, strikes the introductory chord; but the rest of the music has been drowned by the acclamation of the multitude.

The figure that is almost hidden is generally said to be Titian, but about the remaining figure there is some dispute. Paolo Veronese is perhaps the most likely, as there might well be ten years between the ages of the two front figures, but others have suggested Paris Bordone as nearer to Tintoretto in years. The tradition handed down by the sacristan says Paolo Veronese.

But if it is hard to speak of the *Worship of the Golden Calf*, it is still harder to treat of the *Last Judgement*. It is certainly finer in composition as a whole, and surely the finer work altogether; but as it contains no portraits about which to talk, it does not lend itself so well to the guide and the guide-book, and therefore the tourist and the unintelligent will prefer it less. But let those who can afford twenty minutes for a picture that has taken a year to think out, stand before it in wonder and try to take it in.

The picture rises before us dark and awful; forms innumerable loom dimly in the gloom of its vast depths and gradually shape themselves before our eyes. All is movement, confusion, chaos; for the last great day has come, and the countless hosts of the generations of men go to meet their reckoning. And there high up is the vision of Him who came once as guide, but now appears as judge over those who were to walk in the way that He had shown, and by Him are the Virtues who represent the whole armour of God, wherewithal we may stand in this final hour. But many, alas! are they who have neglected to put it on, and them, with drawn sword, the Archangel Michael pursues and treads down underfoot. While, lower yet, there rages a watery torrent, whence arise those that have met their death in the great waters, and in the which, as in a stream of eternity, some that have arisen are swept down to perish anew. Over these waves of doom is swept the little boat of Charon, which passes the power of that dim helmsman to control, and, laden high with many a derelict soul, is drifted to the deeps of an endless damnation.

Still further down there writhe in contorted attitudes

some that have but half received again their fleshly covering, while from others still the green leaves grow in place of limbs, and one in vain attempts to flee from out the scene and escape the tribulation that has fallen upon her.

There are many greater pictures than this *Last Judgement*, but the men who have painted them are but few in number, and were this the only picture that he ever painted, and not merely an early effort when scarce known to fame, Tintoretto would yet stand close within that circling ring that holds apart the greatest of this world's creators.

Of the drawing there is scarce need to speak; but look upon the figure sweeping headlong into the right-hand lower corner of the composition; or, again, see the fleeing figure on the left, to which we have above alluded. Indeed, the vast majority show a skill and mastery over material and an ease of execution quite at the pinnacle of artistic excellence; and if not carried out to that minute degree of finish that we meet with in the famous quatrain of the Doge's palace, or the *Adam and Eve* of Mr. Crawshay or the Venetian Academy, we feel it is not because he had not the power, but simply because in a work so huge there must be some sense of power in reserve, which, squandered in profligate confusion over that stretch of canvas, would be felt to be a waste of the divine force within the artist.

Of the colour we can say nothing; much remains, but more has vanished beneath the touch of the house decorator's facile brush.

There are two other magnificent pictures in this church, where rest the mortal remains of the master

himself. Of one of these fit monuments to his genius, *The Presentation of the Virgin*, we shall have cause to speak later; the other is the picture in the chapel of Cardinal Contarini, and represents the *Miracle of St. Agnes.*

It is one of Tintoretto's best pictures, but the light is such that it is almost impossible to see. But with the aid of two books, or one of those familiar metal shades, we can make out a good deal.

The rejected pagan suitor lies upon the ground upon the left. The scene evidently depicted is the moment when, after attempting as a last resort to carry off the bride of Christ, he has been struck by death. St. Agnes is kneeling in prayer, with her face upturned to heaven, and her petitions are beginning to produce their effect, for the lovesick youth is gradually feeling back his way to life. His father, the Prefect, stands with hands outstretched in amazement on the right; while behind the eager curious crowd are seen the threatening spears, the foreboding that tells of the saint's martyrdom, that not all the efforts of the Prefect or his son could then avert.

Whatever we may think of the legend, in which the saint certainly appears in a peculiarly unenviable light, we cannot but admire the picture. The artist at any rate has chosen the redeeming incident in the life of an unfortunately self-conscious, if not selfish heroine. The position was doubtless a hard one, and the selfishness mistaken for self-sacrifice; but the solution demanded a greater than St. Agnes, or at least one that had walked a little closer in the Master's footsteps, and gained a little more of His broader and more comprehending spirit of love and self-abnegation.

Alinari photo] [*Madonna dell' Orto, Venice*

THE MIRACLE OF ST. AGNES

The picture is a wonderful example of all that is best in Venetian art. There is the full richness of colour, combined with that management of tones in which Tintoretto remains peerless. The composition is full, with a certain sense of scenic display in which the great Venetians love to revel. It is a graceful picture, in which Tintoretto has paid a more than usual amount of attention to the beauty of the female face. It is also very characteristic in the way in which it brings out that fervour of spirit which was so marked a trait in the artist's religious and intellectual attitude.

It is interesting to compare Tintoretto in this respect with others of the world's greatest artists. It is not that other men were less religious, but theirs was a calmer worship, like some inland lake ever for the most part unruffled, but Tintoretto is like the troubled Northern sea. The gentle Fra Angelico, or Crivelli with his reverent touch, belong to another world. Raphael and Andrea were never quite whole-hearted; this world was very dear, and religion might be a passing love, it was not a consuming passion; for Titian it was not much more than merchandise; Leonardo da Vinci was cold in comparison with Tintoretto.

There is a cold formality about Leonardo's famous *Supper* that contrasts unfavourably with Robusti's magnificent creation in S. Paolo, Venice. Leonardo's picture is sadly ruined, but the light in the refectory is good, and a not unjust estimate may be made of its former excellence. Even its colour may be recovered somewhat, and must at its best have been a little flat and tame. Tintoretto's picture, which hangs in a very dark corner, shines out like a lamp. The drawing, though

not lacking in refinement, has far more strength than can be found in the other picture. From the technical point of view, one of its highest qualities, apart from the superb richness of its comparatively low-toned colour, is the dexterous skill with which the reflected lights in the shadows are treated. No one but Tintoretto could have painted that tablecloth. None, save perhaps Rembrandt, could have approached the lighting effect; and, as a piece of composition, it is idle to compare it with anything so prosaic as Leonardo da Vinci's conventional representation. Here is poetry, here is life, here is fire and imagination. The conception is magnificent. Peter, the ever-impetuous, startles us with his passionate outburst of loyal affection. The very sky partakes of the passion of the moment, and yet at the same time strikes the warning note, and in those wild clouds we see the shadow of the approaching tragedy. This and far more is plainly written in the picture, and it is one of the greatest canvases in the world. But ere long it will utterly perish, as all else that is noble in Venice; and will make another item in the general ruin that indifference and neglect allow to crash and fall each day before our eyes.

Tintoretto's *Last Supper* in S. Paolo is by no means his only conception of the theme. We have already mentioned the S. Ermagora picture. There is also a fine treatment of the subject in S. Rocco, while in S. Trovaso is another, which is, perhaps, the most completely obliterated picture of all that the restorer has disfigured. But there is also in S. Giorgio Maggiore another to which this creature has been more lenient. It is a bold conception that once seen will never be forgotten—the light that shines from the head of the Light

Naya photo] [*S. Paolo, Venice*

THE LAST SUPPER

of the world, before which the flaming brazier almost pales, the smoke wreaths gradually shaping themselves into angel spirits, the beautiful attendants, and the eager company of apostles.

Much might be said about this picture as of the other most valuable treasures from the same brush that S. Giorgio Maggiore contains. But our attention must be given to what at one time must have been almost the grandest colour scheme that Robusti ever attempted. *The Gathering of Manna* is one of his gigantic compositions that reproductions only travesty, and even now still retains much of its gorgeous colour. The name does well enough as a label by which to recognize the picture, but certainly does not in the least represent the subject, which is rather that of the many employments of the children of Israel on their wanderings—the actual gathering of the manna playing but a very subordinate part in their many occupations. The picture is one of the most satisfactory compositions of a large number of figures in existence. It has all the completeness and unity of a smaller work, in which each individual preserves his own interest, and the composition does not degenerate into a crowd; yet at the same time all the majestic breadth of a gigantic canvas is fully maintained. It is one of the pictures where Tintoretto is supposed to have given us his own portrait. He just appears behind Moses and Aaron in the right-hand bottom corner. It does not, however, strongly resemble other portraits of him. The drawing is of the finest, with delicate modelling and a subtle mastery over flesh, combined in many instances with a grace of motion and ease of pose that are altogether charming.

For once Tintoretto does not seem to have any secondary aim in view, and the painting contains no exposition of any great principle. He revels in the sheer beauty of the scene, especially in the colour. Blue is the master colour—a rich and full azure blue, whilst the brilliant reds, that the Venetians loved so much, play no unimportant part. The colour scheme is something like that of the delightful little *St. George and the Dragon* in the National Gallery, London. The most interesting thing to note, however, is the valuable use of white, of which Tintoretto so often makes such excellent use, and which again and again enables him to carry out a scheme too brilliant to be otherwise possible—a point that has been elsewhere discussed. What this colour must have been when Tintoretto left it, and before it was damaged, it is hard even to faintly realize.

It is strange how easy it is to miss the things that are most worth seeing, although we may pass quite close to them. In the church of the Gesuiti is a remarkable picture of the *Assumption* by Tintoretto, in which the colour has been almost entirely ruined. Yet in the refectory of the same church is one of the best preserved and most beautiful pictures that have come down to us; but for every fifty persons that see the one, there is not one that sees the other. The subject is the *Presentation of our Lord*, and is carried out in Robusti's finest manner. It should be said that the reproduction gives absolutely not the slightest idea of the picture, as the value of the contrasts and the sense of relief are two of the most prominent characteristics of the original. The colour is strong, and reminds one of Titian at his best, but is more broken and luminous. If examined too closely it has a

Hanfstängl photo] [*National Gallery, London*

ST. GEORGE AND THE DRAGON

Naya photo] [*Church of the Gesuiti, Venice*

THE PRESENTATION OF CHRIST IN THE TEMPLE

slightly rough appearance, but when seen at the proper distance, like the *Finding of the Body of St. Mark* at Milan, it gives an extraordinary sense of minute detail. The charming peep of the singularly beautiful faces of the women seen beyond the table is very typical of Robusti, and the majestic figure, at the foot of the steps on the right, outrivals Michael Angelo's best drawing. The drawing of the head-dress is by no means a unique instance in the work of Tintoretto of a reminiscence of the drawing of Phidias, and indeed his idealistic treatment of drapery has been equalled by the great Greek sculptors alone.

No visitor to Venice, still less a lover of Robusti, is likely to omit a visit to the Doge's palace, neither will he neglect the pictures in the Ante-Collegio; but an incident that I myself there witnessed may be of interest. One of the guides was taking a party of Americans through the building, and as he reached this room he paused for a moment before Paolo Veronese's *Europa and the Bull.* "This," said he, in his very best English, "is the finest picture he ever painted, and is always considered his masterpiece." "Oh, ah!" replied one of the visitors, and turning to her companions remarked, "Isn't it *pretty*?" and they then left the room. The guide is welcome to his opinion about Paolo Veronese, and this is not the place to assess the picture at its true value among the great master's works; but to pass by the four pictures that certainly are masterpieces was distinctly amusing. Much has been written about this marvellous quatrain, which would be sufficient excuse for not saying more, but as they are the perfection of technical excellence that passes criticism, it would be an additional superfluity.

There is not in these classical subjects quite the same opportunity for majesty of conception, and Robusti has chosen rather to treat them from a decorative point of view. It would be hard to conceive anything more beautiful than the Bacchus in the *Bacchus and Ariadne*, of which even the reproduction gives some idea. *Vulcan's Forge*, a picture which at first sight is a little less satisfactory than the others, is one that has a tendency to grow upon one more than the rest, whereof the first sight astonishes. Perhaps *Minerva and Mars* is a little spoilt by the *motif*, but its technique is as excellent as the rest.

There are, as we should expect, many other works of wonderful merit in the Doge's palace that, were this a larger work, it would be fitting to consider. Their special qualities have, however, already been noticed by other authors, or treated in this little book when they have occurred in other pictures. The magnificent drawing and composition, the power over motion that is to be found in the four ceiling panels[1] of the Grand Council chamber has, for instance, already been met with again and again. The stupendous composition in the Sala dello Scrutinio representing the *Conquest of Zara* may be taken as the greatest example of a type that might be considered separately. They are huge canvases with mighty hosts of men, at one time battle-scenes, at another ceremonial pageants, whether real or allegorical. There are many such both in the palace and elsewhere, and with all their greatness they suffer from a certain con-

[1] *Capture of Riva on the Lago di Garda; Brescia defended against the Visconti; Capture of Gallipoli; Vittorio Soranzo defeating the Estensi.*

Alinari photo] [*Doge's Palace, Venice*

THE FORGE OF VULCAN

Alinari photo] [*Doge's Palace, Venice*

MERCURY AND THE THREE GRACES

fusedness which arises from a want of concentration of interest in the battle-scenes, and the artificial dullness of the whole proceedings in the other case, such as we are wont to associate with a London civic show. It is not a weakness in the composition, as one is tempted to imagine at first sight, for on analysis this is found to be absolutely untrue.

The Conquest of Zara rises above this, although belonging to the same class, and is really a great painting; but it is not by any of these pictures, done for the most part to order, that Tintoretto will be remembered.

There is, however, another class of paintings which deserve particular attention, and that the more so because no one has taken the trouble to mention them before. The little single figures, sometimes of *putti*, sometimes of allegorical representations of places, or of the virtues, and so on, would really be worthy of a chapter to themselves. The peculiar characteristics of the Italian photographer, coupled with the regulations regarding photography in Venice, have made it impossible to reproduce some of these as I had hoped. The Sala delle Quattro Porte is adorned with five of these, representing towns. Padua is seated, and looks down to the right, holding a book upon her knee, and is an example of most exquisite silvery colour that reminds one of Paolo Veronese at his best Brescia is equally fine, with magnificent colour of somewhat deeper quality. It is a simpler conception, but perhaps even better carried through. But perhaps most pleasing of all, for its very slightness, is one of the four *putti* in the Ingresso. He is a charming little infant, reclining amid foliage, with a small piece of drapery across him, with which he toys with his fingers. The

eyes are not quite happy, but otherwise it is most beautiful. The colour scheme is a lovely golden brown.

In the Academy there are four beautiful single figures on the ceiling of the small room containing the drawings, that are seldom noticed, yet are well worth seeing.

Of the pictures in the Doge's palace, nothing has here been said about the *Paradise*, in some respects the greatest of all. Yet a great deal has been written about this picture, sometimes on the most slender knowledge of the work. Mr. Stearns devotes half a page of his description to its red colour; now I am writing these words with the picture before me. It is not red; if anything the predominant colour is blue. The wings are all blue, the clouds are all blue, the distant peeps are all blue, except just at the top, which is orange cooled with blue; and, moreover, there is quite as much blue as red drapery. But his criticism, although containing other equally astounding statements, is in the main just.

As the picture is impossible to reproduce, being nearly eighty feet long, it is best to say but little about it. For those who cannot see the picture Ruskin's criticism may be interesting, but the long descriptions of any other writer in such a case can only be irritating. As a summing-up it might be said that the colour harmony is grand, scaling through all colour. The unity that is preserved throughout this composition is its most marvellous quality, and one which on *à priori* grounds it might have been urged was impossible with so many figures. It is thus a Paradise indeed. The one unfortunate circumstance is that Christ and the Virgin are the least satisfactory part of the whole picture.

It is interesting to remember that the commission was

Alinari photo] [*Doge's Palace, Venice*

THE BATTLE ON LAKE GARDA

Laurent photo] [*Prado Gallery, Madrid*

STUDY FOR IL PARADISO

originally given to Paolo Veronese. The committee who had to choose the artist were for a long time doubtful, some suggesting Tintoretto, but the majority considering him to be too old. Francesco Bassano was to have been Veronese's assistant, but as Veronese died before he had completed even his sketches, there remained no one save Robusti who was at all competent. In spite of his age there was no diminution of vigour, and his son Domenico, who assisted him, does not seem to have done anything until the separate pieces, painted in the old Scuola of the Misericordia, were put up in their final position. Robusti, however, then found himself too old to run up and down the ladders and give the last touches which should join it satisfactorily together. So he left most of this to his son, while he stood below and superintended the work.

Before proceeding to the Scuola di S. Rocco, there is still one neglected picture in Venice that demands our attention. *The Finding of the True Cross*, which hangs in S. Maria Mater Domini, is one of the loveliest pictures that Tintoretto has left us. It is unfortunately very hard to see, and at least an hour is necessary before the eyes get sufficiently accustomed to the gloom to do the picture any justice. But when that is done it is a veritable colour feast that will long remain in the memory. The picture is equally remarkable for its tones, the beauty of its drawing and strength of composition. It a little reminds one of the *Miracle of St. Agnes*, but on account of its shape is more satisfactory as a whole, for there is no break in the composition. In the centre of the picture can be seen Bishop Macarius and the mother of Constantine the Great, the Empress Helena, who visited Jerusalem in 326 A.D., and made a search on Calvary for the

cross of Christ. In front of them is the sick woman whom the cross restores to health, while the crosses of the two thieves lie on the ground. The attendants of the Empress are remarkably beautiful figures, in Robusti's very best vein, and the curious bystanders, and the man who eagerly receives the nails from the cross, are all examples of the finest figure drawing.

Hanfstängl photo] [*Church of the Hospital, Venice*

ST. URSULA AND THE VIRGINS

Alinari photo] [*Santa Maria Mater Domini Venice*

THE FINDING OF THE TRUE CROSS

CHAPTER VI

COLOUR, DRAWING, AND COMPOSITION

"No sketches first, no studies, that's long past:
I do what many dream of all their lives,
—Dream? strive to do, and agonize to do,
And fail in doing."

ROBERT BROWNING, *Andrea del Sarto.*

TO no painter save to Jacopo Robusti has it been given to lay claim to be the world's greatest exponent in each of the three departments of Colour, Drawing, and Composition. Whoever we may consider to be the greatest of all colourists, he has Robusti for his rival. Similarly the draughtsman who surpasses him can only hold the highest place; whereas it is doubtful if any can seriously maintain a position against him as a master of composition.

It is conceivable that in each case another might, after due consideration, be finally preferred; yet the fact remains that there is no other who could make such a threefold claim.

The question of greatness of conception has purposely been omitted from the title of this chapter, as opening up too wide a field for discussion; but it is doubtful if any other picture in the world approaches the majesty of conception in Tintoretto's great *Crucifixion.*

Taking, then, all things into consideration, we are

forced to but one conclusion, that, if comparisons are to be made at all, there is only one man who can be said to be the greatest painter that has yet lived.

Moreover, it follows that to adequately treat of Tintoretto's colour, drawing, and composition would necessarily cover the whole ground of the theory of painting on its technical side, from which we are fortunately precluded by the size of this book, and thus it will be merely a cursory and partial examination that is in any way possible.

In looking at Tintoretto's colour one is struck in the first place by its extraordinary luminosity; the colour seems to glow even in a somewhat low-toned picture. Or if such a metaphor be not entirely satisfactory, it might be said that his colour carries; it has an unusual power to make itself felt.

And the cause of this does not depend upon any one circumstance alone. It has already been pointed out how great a use he made of comparatively colourless portions of canvas approaching to black and white. By these means the colour is enhanced as a jewel in its setting, or as the finest old glass with its clear lights, that was quoted before. But not only is this the case, but by these means he gains in scale of tone and colour. It is quite obvious that paint can never render the full scale of tone or colour that even a scene by candlelight will have in nature, much less the greater though more delicately graduated scale of daylight. Tintoretto then was not going to handicap himself, as so many do at the outset, by shortening his scale; and for the most part we shall find this principle observed. Such pictures as *The Last Supper* in S. Paolo, or *The Miracle of*

St. Agnes, or *The Gathering of Manna* in S. Giorgio Maggiore, are excellent examples. Further, this has enabled him still more effectively to treat those subtle gradations of tone and colour that he loved. Moreover, this want of colour in the high lights and the shadows is, after all, only the following out of the principles of nature. The so-called realist is often most ridiculously at fault in this particular, his realism being only the worst convention of all. If an object is very brightly lit, it is unable to absorb fully those rays of the spectrum which it naturally should, and consequently reflects back besides its own colour-rays a large quantity of white light also; or, as we sometimes express it, the high lights of an object lose their colour. Similarly the object in shadow absorbs all the little light that falls upon it, and has little or no colour to reflect. Hence it is the half-tones that will be most completely full of colour. Many other masters have not realized this at all, and none so fully as Tintoretto. Titian will often give his fullest colour in the shadows, whereas the moderns often make the worse fault of putting it in the high lights. It is not because it is contrary to nature that we find fault with them, because it might be a beautiful convention, but because the result is confused and flat and loses its power.

Doubtless a great deal of his mastery over the subtlety of colour was learnt by painting in a much shorter scale, keeping the whole colour scheme well under control. Many of his works, particularly those that are supposed to be earlier, are painted in a subdued, golden, low-toned brown. It is most interesting to note how the early work of Turner with its gloom-haunted browns

was yet the forerunner of brilliant colour, and it is not too much to say that the subtlety learnt in these less resplendent efforts was the secret of the power that both masters had over the more brilliant hues of their most celebrated works. Of these two masters almost alone can it be said that their brightest colour was never garish.

But much of the luminosity of Tintoretto's colour depends on its freshness. His colour is never teased. In some cases it has been worked in a very fluid condition, and one colour has been drawn through the other, as we see in many of the S. Rocco pictures, or again in *The Finding of St. Mark's Body* at Milan. More often the same effect of broken colour has been obtained by the very light mixing that has been given on the palette, varying degrees of such treatment being found between such a picture as *The Presentation* in the Gesuiti, on the one hand, and the great quatrain of the Doge's Palace on the other. To the modern there is nothing novel in such a treatment, but this was the great discovery of the Venetians that gave the peculiar brilliance to their colour, and of this method Tintoretto was by far the greatest exponent. The earlier masters had been in the habit of carefully mixing their tints till the result obtained was a flat colour, which, however brilliant in itself, cannot of course have anything like the carrying power and luminosity or apparent brilliance of broken colour.

One of the interesting questions with regard to Tintoretto's colour that yet remains to be settled, is whether he painted in distemper or oil-colour. At first sight there seems to be no ground for the distemper-theory, but in any case the varnish on the top would make it very difficult to distinguish. Some, again, have suggested that

Laurent photo] [*Prado Gallery, Madrid*

MOSES AND THE PURIFICATION OF
THE WOMEN OF MIDIAN

the first part of the picture was painted in distemper, and that oil-colour was then painted over it. The theory gains some support from the peculiar way in which some of his colour has perished, which, as distemper would be much more liable to injury from damp, is certainly possible. There is, too, in certain pictures, notably those in San Rocco and some of his ceiling pictures, a curious resemblance to fresco.

In one or two cases his pictures have been damaged, which would have given a clue, but the position and lighting of the pictures make it impossible for me to give any judgement from an examination of the torn edges. On the whole I should be inclined to say that if turpentine or other *volatile* oil was used by the Venetians at all, the results that have taken place are more likely to have arisen from a too free use of this medium, than from any medium mixed with water.

In comparing Robusti's colour with that of Titian or others of his predecessors, there is yet a most important factor to consider. There is in nearly all Robusti's work an element that is so subtle that it is apt to escape notice altogether, but is nevertheless perfectly obvious in most of his lower-toned pictures. Let us take for example such a picture as *The Feast of Cana*, now hanging in the Salute, which he originally painted for the Crociferi in 1561. It is not exactly a low-toned picture, but is that way inclined. It was a painting that pleased him sufficiently well for him to paint a replica of it, and it was considered of sufficient importance for a papal bull to be issued to prevent its removal when the monastery of the Crociferi was suppressed in 1657. It is therefore well worthy of consideration.

It is not an uncommon criticism to say, "Oh, anyone can paint a picture in a low key, or where the predominance of a single colour such as this rich golden brown before us is preserved throughout; but to paint with the full contrast of blues and reds such as we find in the Titian in the church of the Frari, Venice, is another matter." But the criticism is generally hasty and ill-founded, for this hasty generalization really covers two totally different things. It is possible, on the one hand, to paint in monochrome, or to lessen the scale of the palette by keeping as nearly as possible to one or two colours, and no doubt such a scheme is comparatively easy to work. But, on the other hand, it is possible, despite the predominating colour, to preserve throughout an infinite scale of gradations of multitudinous colours, subordinating them to the whole, but without losing any. Perhaps a somewhat crude illustration may be used. Suppose that we take a given scene, and look at it so as to regard only the tones and not the colour. Then, if we set this down in red chalk, we have a monochrome. We may do this on a piece of greenish brown paper, and heighten the lights with bluish white chalk, so that we get a really pleasing colour effect, but although we have more than one colour the result is practically a monochrome, but it is a monochrome plus something else.

Supposing, on the other hand, that we take a piece of red glass, and look through that at the scene, and then set down what we see upon canvas. We shall see that we have lost nothing; the infinite gradation is all there to the minutest degree, but it is there plus something else. In the latter case we have a superadded medium

applied to the colour ; in the former we have the medium as it were by itself, or applied to form only.

But such would be but a poor explanation of the work of an artist like Tintoretto. No such mechanical device such as that of a red screen would give the least idea; for him the screen itself would be full of subtle changes of tone, of varying colour effect suggested by the strenuous workings of the mind. All the play of the original colour effect is there, nothing is missing ; and all the complexity of his superadded medium is there also. Perhaps the metaphor is not too strained if we say that we had before a melody, but now it is a harmony. To a certain extent such a treatment will always have a tendency towards lowness of tone, but it need be but slight. After all, the mellowness given by time is but the unintelligent application by nature of a similar treatment, and the beauty of that is often of the highest order.

Such an analysis set forth in words will doubtless seem bald and mechanical to the artist, and derogatory to Tintoretto. For with the artist the whole process is not so much a question of calculation as the unconscious, but necessary expression of his feeling.

Robusti's colour suggests many other interesting questions ; but enough has been said to give some idea of the number of ways in which it attains a higher level than that of his predecessors, and his power as a draughtsman falls to be considered. If it is hard to put into words the qualities of colour without doing the injustice of prosaic interpretation, how much harder is it to attempt the same thing with regard to the even more subtle distinctions of line.

We have not, as in the case of Michael Angelo,

Raphael, or Leonardo, a mass of drawings from which we can judge of his draughtsmanship apart from his colour. Tintoretto was not fond of chalk or pen, and preferred to use the brush even for studies. We do, however, possess one or two drawings of his. They are, however, so exceedingly sketchy as to be of little use as a criterion. They have all been rather essays in composition than studies in drawing. The line is broken and the execution hasty. We here reproduce one, as it may prove interesting to show his method. The drawing is interesting as being a study for the composition in the National Gallery, London. It differs from the picture in making the whole scene a vision viewed by the figure below. It is even conceivable, although unlikely, that the present canvas extended downward, as the small figure below the goddess and to the left of her foot, is there cut off halfway. But there is no reason why the artist should not have changed his mind, nor is there any reason to doubt the authenticity of the drawing.

To judge of Robusti's drawing we must turn to his pictures, and although some of his drawing has never been surpassed, it must be confessed that the enormous speed at which he worked caused him in some cases to leave examples of thoroughly bad drawing, such as we only find in the sketch-books of other masters. Michael Angelo certainly offers plenty of examples of bad drawing in his sketches, but it is doubtful if Raphael or Leonardo ever perpetrated anything as bad as some of the drawing in Robusti's *Nine Muses* at Vienna.

Nevertheless, in spite of these freaks, for they can be called by no other name, his drawing is marked by extraordinary strength. He fully lived up to his self-

Naya photo] [*Accademia, Venice*

ORIGIN OF THE MILKY WAY

STUDY FOR PICTURE IN THE NATIONAL GALLERY, LONDON

chosen motto, and in strength his drawing in no way falls short of Michael Angelo. Moreover, he rarely, if ever, indulges in the exaggerations that often disfigure that master's work, partly from a natural severity of line, and partly because he seems to have revelled quite as much in the framework of the body as in its fleshy covering. His fondness, too, for difficult foreshortening seems to have led to a greater care and keener sight for the proportion of masses; and although he may occasionally have indulged in a certain attenuation of figure, he never allowed the limbs to become unwieldy, as is the case sometimes in Michael Angelo. Although none of his work in the round has come down to us, for he never seems to have done anything in durable material, he too was a great master of modelling, and doubtless this helped to intensify his power of representing the subtleties of modelling on canvas. In this respect he was entirely without a peer, and a few of his works stand apart as unique in this respect in the history of Art.

The feeling of Tintoretto's line cannot fairly be expressed in words. It has a magnificent sweep combined with a refined precision and tender appreciation that at its best surpasses Michael Angelo's at his best. But at the same time it does not perhaps ever quite attain the delicacy and grace of Raphael's highest achievements, as that master in his turn, perhaps, never quite reached the robustness of Michael Angelo or Tintoretto. In fine, Tintoretto at his highest is unequalled, but he certainly was more uneven than most of the very greatest artists.

In the matter of composition the earlier masters were as children, and we find them less able to make a satisfactory composition with five or six figures than Tin-

toretto with fifty or sixty. Stiffness, want of balance, lack of concentration, conventionality, are words that find no place in the vocabulary of one who would criticise the compositions of this prince in the art. The class which might be called "donor pictures," containing portraits of donors or officials must be left out of account, as, whether from modesty or the reverse, these not always beautiful individuals did not care to become too integral a part of the composition. Some of them, however, contain magnificent individual figures; the full-length figure of the angel in the *Resurrection with Three Senators*, in the Doge's Palace, is one to haunt the beholder for days. Tintoretto's mighty canvases speak for themselves, and he did what no other artist, not even Paolo Veronese, has been able to do before or since. No doubt Paolo Veronese was a consummate master of composition, but his compositions have far less variety, and are apt to follow one or two particular schemes.

As a *tour de force* in composition, Robusti's *Paradise* stands by itself. It cannot be considered as his most satisfactory composition, yet a picture that contains several hundred figures, and that still preserves a sense of unity and pleasing balance and relation, must at least be considered as absolute proof that its creator was more than master of his art.

We have more than once had to consider the question of inspiration as it affects the colour, drawing, composition, and yet more the whole conception in a work of art. It may be well, therefore, to obtain a side-light upon this subject at the close of this chapter from Tintoretto himself.

In the year 1561, the same as that in which he painted

Bruckmann photo] [*Dresden Gallery*

ST. MICHAEL OVERCOMING LUCIFER

The Supper at Cana, Cardinal Gonzaga asked him to paint a small representation of a Turkish battle. The picture was completed in the following year, but Tintoretto said to the cardinal: "I could wish very much that your illustrious highness had appointed me something that corresponds more to my style of work than such small figures; nevertheless, you will graciously accept my good intention; and if I have employed too long time on this commission the blame must be laid upon the difficulty of the work." It is the more interesting, as we have some reason to suppose that at the same time he executed a small work with little figures that we still possess. In the possession of the Earl of Wemyss there is a picture which is apparently a study for *The Supper at Cana.* It is rather a slight effort, and does not resemble the picture in any marked degree, but is not improbably a first sketch of the idea. The effect of the small size upon the drawing of the figures is quite remarkable. The drawing is positively bad, and yet at the same time it is so much like the style of the master as to be a sort of horrible caricature. There are, however, examples by him of small figures which are magnificent, such as the *St. George* in the National Gallery, London. This, however, merely emphasizes the point that where the inspiration is wanting the work can only suffer.

CHAPTER VII

S. ROCCO

"Wherever a fresco peels and drops,
Wherever an outline weakens and wanes
Till the latest life in the painting stops,
Stands One whom each fainter pulse tick pains:
One, wishful each scrap should clutch the brick,
Each tinge not wholly escape the plaster,
A lion who died of an ass's kick,
The wronged great soul of an ancient Master."

ROBERT BROWNING, *Old Pictures in Florence.*

ABOUT the year 1559 Robusti began his connection with the brotherhood of S. Rocco, painting for them in the chapel of the order. Some of the pictures there are worthy to rank with his highest efforts; but for the most part they are not easy to see, and the lighting of them is exceedingly bad. The reflections upon those in the choir are such as to make the pictures almost entirely invisible. It is strange that the Italians have not grasped the value of a little judicious tilting to enable a picture to be seen. But as this is perhaps the most unenlightened community in Italy, we must not expect too much. However, we are pleased to hear that there is some likelihood of the government taking away from them the custody of all their art treasures, and it is to be hoped that no effort will be spared either by their countrymen or by visitors to bring this about.

Mr. Ruskin's description of these pictures, in the appendix to the third volume of "The Stones of Venice," makes it superfluous to say much here. The pictures will certainly be well worth a visit when in the hands of the nation, but at present their invisibility is merely irritating and makes it a waste of time.

Of the pictures in the choir the one which Mr. Ruskin calls *The Finding of the Body of S. Rocco* seems to require comment. Mr. Ruskin says of this painting: "An elaborate but somewhat confused picture, with a flying angel in blue drapery; but it seemed to me altogether uninteresting, or, perhaps, requiring more study than I was able to give to it."

Had I read this before, I should have given the picture even more attention. My own notes tally exactly in describing the picture as confused, but there is still left some remarkably fine colour, although restoration has removed most of it, and the drawing almost throughout reaches the highest level. The rush of figures and the intense interest suggested in the composition, would alone make this picture famous; but, alas! as has been said before, the picture is almost impossible to see, and half an hour is necessary before we can gather anything at all. It is to be regretted that the incivility of the Scuola di San Rocco makes it impossible to give a reproduction. This somewhat confused composition is called by Ridolfi *S. Rocco struck by death and visited by an Angel.* The death apparently takes place in a prison, and this perhaps is more likely than the traditional title handed down by the sacristan and given by Mr. Ruskin.

There are just a few pictures in the world that are beyond criticism and beyond praise, before which we

can only stand and admire, and in the presence of which words fail us. It was such a picture that Tintoretto painted for the refectory of S. Rocco in 1565. There it hangs before us to-day vast and awful, and there it may hang in safety if only the government will act quickly and take over the Scuola as a national monument. But it must be quickly, for the present brotherhood, in their ignorance and rapacity, have already begun to ruin most of the pictures in their possession, in order to cater for the vulgar crowd. It is a work whose colour is of surpassing beauty ; a silvery light plays upon it from the cross, so that the scene shines out from that darkness which overhangs the guilty city. There is a mighty concourse of people, decked here and there with many a gay colour ; but one figure stands out alone against the sky ; the two thieves are not yet raised, and in loneliness amid the multitude our eyes rest on the Saviour of the world. All the rest is as some dream : there are the soldiers with the dice ; there is one digging a place for another cross ; while here at the foot of the central cross is the sad group of mourners, and the Mother of Christ swooning in her agony.

If ever a picture realized its end, if ever a picture grew upon the spectator, till it overcame him with the majesty of its conception, the harmony of its colour, the perfection of its drawing, and the oneness of its composition, pointing its one truth, it is this ; and be he artist, layman, saint, or sinner, he cannot pass on unmoved without hearing the cry spoken from that great canvas, " Is it nothing to you, all ye that pass by ? " Other pictures may excel in their several excellences, but this excels in them all, and excelling in all must excel in the highest. Surely, if any

Anderson photo] [*Scuola di San Rocco, Venice*

THE ANNUNCIATION

Naya photo]

[*Scuola di San Rocco, Venice*

FIXION

picture can lay claim to be the greatest in the world, it is here. And great as this painting is, it is not alone, and one can linger for hours in that strange treasure-house breathing in an inspiration from every picture. But others more able have written of their wonders, and this little book endeavours rather to point out what has not been said before, than to go over the old familiar ground, so that it is only here and there that we can pause and see what the Scuola pictures have to tell.

We have had occasion before to mention the *Annunciation* in the Lower Hall. It is a powerful, rather strange, composition, symbolic of a mighty onrush, as the angel and the Holy Spirit descend with a rushing mighty wind compassed about with a great cloud of cherubim. Mary is overcome with astonishment, while outside, all unconscious, Joseph is working at his task. The picture is absolutely free from convention, and we feel that we are breathing in a freer, wider atmosphere. It is a painting that would arrest the attention of the most careless observer, and that once seen would never be forgotten.

It is difficult to know which pictures to single out for comment in this unique collection, but perhaps the most striking picture on this wall is *The Massacre of the Innocents*, where we see the fury of man let loose—awful and terrible. The very brush seems instilled with the same demonic spirit. On it comes, a resistless tide of human passion, nor all the love nor lamentation of motherhood can stand against it. Invincible strength lives in every line of the drawing, and the swirl of the onrush fills the canvas, and we know that none, not even one, shall escape.

The statuesque strength of Michael Angelo is as

nothing to it. This is alive, and is even now upon us, till the ground trembles beneath our feet.

There is warmth in the colour that becomes the hot rage of the slaughterers, yet in some strangely colder lights we may find, if such be our fancy, the cold-blooded calculation of the remorseless king.

But even Tintoretto is not always on the move, nor has he his sole delight in the more physical aspect of humanity. Let us come upstairs and stand for a moment before his picture of *The Temptation.*[1] Here indeed is a revelation of the deepest truths. It must be plain that this is something more than the ordinary interpretation of the narrative. This is no haughty prince turning to one starving in the desert and bidding him satisfy his bodily needs.

It may have been a quaint conceit of Tintoretto's; but it is clear that to him, at least, such a temptation of the mere bodily senses seemed to be no temptation at all for the Saviour of the universe. The attitude of the strangely beautiful figure of Satan is that of one that implores; he is a real suppliant, and the favour is for him. It is he that wants the bread, and not the pitying Christ that looks down upon him. And shall we be going further than Tintoretto intended if we fancy that we see in the stones the results of Satan's own husbandry, a stony bread that satisfieth not, for the pleasures of sin are but for a season. "Give me bread," he cries, "for this is all that I have; give me bread if Thou wilt"; and this time the answer is again a questioning repetition of the suppliant's words: "If Thou wilt, O Satan! nay, this is

[1] Frontispiece.

Anderson photo] [*Scuola di San Rocco, Venice*

THE MASSACRE OF THE INNOCENTS

Anderson photo] [*Scuola di San Rocco, Venice*

THE ASCENSION

the one thing that is impossible for the all-righteous ; not even for the Almighty will the corrupt tree bring forth good fruit, and there only remaineth the fire of purification."

One of the most interesting pictures in this collection is *The Ascension*, in the same room. It is painted with resplendent colour, cold yet jewelled, such as Tintoretto alone could use. The colour has suffered from the ravages of time and neglect, yet still affords great delight to the beholder ; it is luminous broken colour that seems to shine with a light of its own. It quite baffles description, is far removed from the least suspicion of crudity, maintaining throughout its iridescence a quiet subtlety, which will always fail to appeal to the crowd.

But the picture does not demand a visit for the sake of its colour alone. It is rich in the boldest, most magnificent drawing. Parts of it are distinctly sketchy, but they all show in their vigour of line and grand rhythm of posture the cunning hand of the great master. In the upper part of the picture is the Christ, no longer the lowly son of the carpenter, but the King of Glory, about whom there cluster the beautiful attendants of the angel host, bearing Him up in their hands lest He dash His foot against a stone. The very sky is filled with His radiance, and clouds of glory float about them all. Below we see far through into a wonderful landscape distance, that stretches away to the far hills, and in it walk the disciples from Emmaus. On the right the company of apostles are gathered together, no longer cast down, but exultant, for hath not their Master gone to receive His Kingdom :

while in the foreground we see the evangelist with his book, in the which to write of all these things, so that we children of a latter day, far removed in time and space, may yet see the vision also, and hand down the reflection of that first magnificence to our children's children.

It is impossible to leave the Scuola without pausing for a moment before the picture of *Christ before Pilate*. There is something in this that differentiates it from other pictures, whether by Tintoretto or other men. We find the same indefinable quality in the great *Crucifixion*, but there it is one among many, here it is isolated. It is, perhaps, the spirit of tragedy which in *The Crucifixion* at least implies a great hope, but here the still white Christ stands before us meek and defenceless, with not even a single follower to suggest that all has not been in vain.

Anderson photo] [*Scuola di San Rocco, Venice*

CHRIST BEFORE PILATE

CHAPTER VIII

HIS LEGACY

"You've seen the world
—The beauty and the wonder and the power,
The shapes of things, their colours, lights and shades,
Changes, surprises,—and God made it all!"

ROBERT BROWNING, *Fra Lippo Lippi.*

IN the year 1594, on the 31st day of May, Robusti's work was finished, and he was laid to rest in the tomb of his father-in-law, Marco de' Vescovi, in the church of Madonna dell' Orto; and with him the last and the greatest of the line of the mighty painters of Venice came to an end. As has been said before, he was probably the most prolific painter in the world's history, and the very incomplete list which follows will give some idea of his gigantic output. The portion of his actual paintings which has survived is but part of the legacy which Jacopo Robusti bequeathed to mankind. The pictures themselves are, as it were, a treasure casket, a casket unlocked indeed, but from which none save a few bold souls have ventured to take of its store. He did not leave behind him a select body of pupils to carry on his traditions, although doubtless his son Domenico followed, if at a considerable distance, in his father's steps. Yet he had pupils of a kind, but not of his own day and generation. When Velazquez was in Venice he was

ever drawing incessantly, and spent a very large portion of his time in the Scuola di S. Rocco, where he made studies from the great works of Tintoretto, especially from *The Crucifixion.* Tintoretto's influence over Velazquez was very marked, and we are told that he copied in their entirety some of the former's great works. He certainly copied *The Last Supper* in S. Rocco for his royal master. The *Peace of Breda* has a very strong likeness to the style of some of Tintoretto's pictures in the Palazzo Ducale. Not only is this very evident in the general treatment, but the forest of spears cannot be seen without suggesting at once the wonderful San Cassiano picture of *The Crucifixion.*

There is no doubt, too, that Velazquez has been influenced by Robusti's colour, both in the subtleties of its broken treatment and in the careful management of tone and colour value. We are so accustomed to looking at the staring conventional colouring of other masters, that to some people the plain truthful colour of Velazquez or Tintoretto seems dull and too gray, notwithstanding the fact that in this so-called dull colour there is often far more real colour than in the louder but flat and pasty efforts of other men.

Nothing has hitherto been said about Robusti as a portrait painter, although here again he takes his place in the front rank. The great truths which hold good in the case of a mighty pictorial conception, hold good in the more limited sphere of the portrait, and in the main there is but little new to add. Neither does the scope of this work admit of a discussion at any length of Tintoretto's portraits, but it is upon the portraits of Titian and Tintoretto that Velazquez founded his own style in por-

Hanfstängl photo] [*Vienna Gallery*

UNKNOWN PORTRAITS

Hanfstängl photo] [*Vienna Gallery*

SEBASTIAN VENIERO

traiture. In the case of portraits it becomes more difficult to distinguish between the influence of Titian and Tintoretto, because what each man had to teach was in this particular very much the same. We find, as we should expect, a stronger drawing in the case of Tintoretto, but he was certainly sometimes a little hard; and when this is coupled with an ugly or uninteresting model the result is far from pleasing. He was, perhaps, a little more erratic in this branch of art, which did not give so much opportunity to his fervent and impetuous spirit. The main truth that his portraits convey is, that to produce a satisfactory portrait, it is necessary to concentrate the interest on that which will really give the character, and not on the accessories. It may be the face and hands, which both he and Titian loved to paint shining out upon the spectator from a sombre, if not gloomy background; or, again, it may be the whole pose and mien of the man, or, on the other hand, merely some particular feature; but whatever it be, it is no tailor's dummy, still less a forlorn-looking individual lost among the inappropriate properties of a studio. In all these things, and in other greater things, some of which have been treated elsewhere, the great Spaniard follows the great Venetian. Boschini tells us that Velazquez, when seeing the many Venetian masters, reserved his highest enthusiasm for Titian—a statement that is hardly likely to be true, seeing that he devoted so large a proportion of his time to the study and copying of Robusti, and that it is the character rather of the latter that we see in his style. Titian has always been the more fashionable of the two, and Boschini is only making a loose and general statement. The colour, as above stated, and the strong drawing, together

with that indefinable quality of earnestness that was the outcome of his religious character, appear again in the eager and whole-hearted Spaniard, courtier though he was. And it is not perhaps too much to say that Robusti looked upon nature as the handiwork of God, from which, although it was far from him to be a mere copyist, he was nevertheless bound in the last resort to draw his inspiration.

Among Tintoretto's later pupils it would not be altogether unfair to reckon Vandyck, if not Rembrandt. The former certainly studied in Venice with some care, as the "Chatsworth Sketch Book" testifies, and those who are pleased to fancy that genius can always be traced through a sort of genealogical tree, will find that the artificial-light effects of Rembrandt had all been essayed by the earlier master, and treated with a vigour that it would require a greater than Rembrandt to surpass.

Some, such as the S. Giorgio Maggiore *Supper*, have already been mentioned; others, such as the *Paschal Feast* in S. Rocco, will occur to all students of Tintoretto, whereas the story of Robusti's first striking success has already been told. Like Rembrandt, Tintoretto sometimes makes use of the effects of artificial light without directly suggesting any such medium, in order to give a sense of mystery. Such, for instance, is the *Pietà* in the Academy, a grand conception that makes a better reproduction than the *Pietà* at Milan, in reality a nobler work. The scene is out of doors, but there is a marked suggestion of a mysterious light that emanates from some unknown source and plays over the group of mourners.

Tintoretto's influence over Vandyck is not very marked; and although we know that he certainly studied Robusti's

Alinari photo

[*San Giorgio Maggiore, Venice*

SUPPER

work, it is perhaps only making the same unwarrantable conclusion, to which objection was made in the case of Robusti and Michael Angelo, if we attempt to find in the delicate drawing of the hands, the keen appreciation of tone, and insight into the character of his sitters an intentional reminiscence of the older master.

The decline of the Venetian Republic doubtless accounts in some measure for the fact that the teaching of Robusti's art never roused any kindred spirit to carry resolutely forward painting from the point at which he left it. It is not, perhaps, strange that the layman and art patron have generally preferred the beautiful and magnificent colouring of Titian, with its slightly meretricious tendencies, to the finer and more restrained harmonies of Tintoretto's brush; and as it requires an even more educated eye to appreciate form than colour, so, from the same people, Tintoretto has not received full justice, and the galleries of Europe contain better examples of Titian than Robusti. Nevertheless, among artists who have travelled beyond the limits of the Northern treasuries of painting, he has always been assessed at his true worth. Further, if it be any source of satisfaction to find the multitude praising the highest, it should be a matter for congratulation that the greatest layman who ever took art for his theme has crowned Tintoretto as the prince of mediaeval artists. The lines of John Ruskin's criticism do not always run so as to please the artist, but in the main his judgement is sound on this point, and his conclusions are those with which the artist will agree.

The very greatness of his bequest has probably much to do with the fact that Robusti is still but imperfectly understood. Some phases of his work are known; some

have still to be discovered. In conclusion, one such might be taken as an instance. Many have acknowledged the force, the grandeur, and even delicacy of his work, but have denied to him the subtlety of feeling. It has indeed been said that he could not paint the tenderness of a woman's face. Besides hosts of others, the faces in the *St. Agnes* and *The Crucifixion* in Madonna del Rosario, here reproduced, would be alone sufficient to disprove this; but I have ventured also to include a single figure from *The Madonna and Saints* in the Accademia, as embodying such a tenderness and grace both in face and mien. In this connection it would be also instructive to examine carefully the picture of *The Woman taken in Adultery* from the same gallery in Venice. The attitude and expression of Christ is most striking in its subtlety. The artist has just caught the transient stage, when Christ has hardly turned His attention to the woman. His hand shows that He is just aware of her presence, but His head shows that His interest is still partly claimed by something else. It is no mere trick of turning head and hand in opposite ways, but something deeper and indefinable. The woman's face, too, tells a story, but a finer touch is given in the maternal solicitude expressed in the beautiful face behind.

Greater study, greater imagination, a grander impressionism and conception, and a more burning zeal, rather than a faithful adherence to the traditions of the schools, was Tintoretto's message to the ages. The modern landscape artist, with men like Turner as the exponent of his principles, has not been altogether unmindful of the lesson, whether he learnt it from Robusti or not. Whether

Anderson photo [*Madonna del Rosario Venice*

PART OF THE CRUCIFIXION

Salviati photo] [*Accademia, Venice*

PART OF PICTURE OF MADONNA AND SAINTS

Alinari photo] [*Accademia, Venice*

THE WOMAN TAKEN IN ADULTERY

the artist of this latter day has fully grasped the importance of greater study and zeal, not to mention a *greater* imagination and a *grander* impressionism, it is not our place to consider. The modern pre-Raphaelite school certainly did yeoman service to the cause of Art, however partial that service may have been; and a modern Tintoretto who would prove the will and enter into the inheritance of Jacopo Robusti would find, if his master's mantle were not too large for him altogether, that he was a wondrous rich man in an age when poverty is by no means unknown.

LIST OF PICTURES BY
TINTORETTO
AND OF CERTAIN WORKS ATTRIBUTED TO HIM, ARRANGED ACCORDING TO THE GALLERIES IN WHICH THEY ARE CONTAINED

NOTE

*In the following list, pictures which the author has seen or that have been specially described for him are marked *. Those marked † are given on the very best evidence—official catalogues and the like. The remainder are mainly pictures mentioned by reliable authors. This list was made some considerable time ago, when he had not seen Herr Thode's list. A few are added from that list, and in every case are acknowledged and marked in the second class †.*

LIST OF PICTURES

AUSTRIA-HUNGARY

BUDA PESTH.—PICTURE GALLERY.

PORTRAIT.

BUDA PESTH.—G. RATH.

PORTRAIT.

GRAZ.—PARISH CHURCH.

†CORONATION OF THE VIRGIN. (Thode.)

INSBRUCK.—FERNANDINEUM.

†LEGEND. (Thode.)

†PORTRAIT. Pasquale Cicogna. (Thode.)

VIENNA.—IMPERIAL GALLERY.

†ST. JEROME.

†SUSANNA AND THE ELDERS. Susanna, her left foot still in the bath, is engaged with her toilet. Behind her mirror on *l.* can be seen head of one of the elders. In the background is a garden in which is another elder and a statue.

†Sebastiano Veniero. Half-length figure in armour; turns to *l.* nearly full face; holding his baton in his hand. The battle of Lepanto can be seen through an opening on the *r.*

†Portrait. An officer in armour. His right hand is on a helmet; he has his back to three columns. A ship can be seen through an opening on *l.*

†Portrait. A procurator. Half length; a bearded man. A small piece of landscape on *l.*

†Old Man and Boy. Reproduced p. 86.

Portrait of a Youth.

Portrait of an Old Man.

Portrait of a Lady.

Portrait of a Man. Dated 1553.

Nine other Portraits of Men.

†Lucretia. She looks upward and raises the dagger with her right hand, its point nearly touching her bared breast.

†Apollo and the Muses. Apollo floats through the air, as does one of the Muses. The rest are grouped about with divers attributes.

†Hercules and Omphale. Hercules is turning a Faun from the bed of Omphale. Doubtful. (Thode.)

Finding of Moses. Completed by Domenico Robusti.

Pietà.

Christ bearing the Cross.

Il Bravo.

VIENNA.—COUNT CZERNINI'S GALLERY.

†Portrait of a Doge. Andrea Griti.

VIENNA.—ACADEMY.

†Doge Girolamo Priuli. (Thode.)

†Doge M. A. Trevisan. (Thode.)

†Alessandro Contarini and Pietro Grimani. (Thode.)

†SS. Jerome, Louis and Andrew. Doubtful. (Thode.)

VIENNA.—AMBRASER COLLECTION.

†Niccolò da Ponte. (Thode.)

†Jacopo Soranzo. (Thode.)

BELGIUM

BRUSSELS.

The Martyrdom of St. Mark. In the centre are two figures who are placing the Evangelist upon the pyre. A third stands by with the hands raised together and clenched. Many figures flee in all directions. In the background is a storm at sea.

Portrait of a Man. An oval picture. An old man seated in an armchair; his left hand grasps a glove, and rests on the arm of the chair. A ring on both little fingers.

Portrait of a Man. An oval picture. He holds up his cloak with his left hand. Half length.

BRITISH ISLES

THE DUKE OF ABERCORN.

*Portrait of a Senator. 44 in. × 34½ in. Half length, standing to *r.*, head turned toward the spectator; crimson fur-lined robe, black cap; architectural and curtain background, with the sea and the buildings of a town seen through a window on *r.*

*Portrait of a Senator. 42 in. × 32½ in. Half length, standing to *l.*, head turned toward the spectator; crimson fur-lined robe; dark background.

*Portrait of a Senator. 66 in. × 54 in. Head facing to *l.*; velvet coat trimmed with ermine.

RALPH BANKES, ESQ., Kingston Lacy, Wimborne.

*Apollo and the Muses.

LORD BARRYMORE.

*Portrait of the Venetian Admiral Barbarossa. 48 in. × 36 in.

*Full-length Figure of St. Mark. About 6 ft. × 3 ft.

*Diogenes in his Tub. About 3 ft. × 5 ft.

THE DUKE OF BEDFORD.

†Portrait of Veselius the Anatomist.

Three-quarter-length Portrait of Himself as a Young Man.

W. BROMLEY-DAVENPORT, ESQ., M.P.

*Apollo and Marsyas. 54 in. × 89 in. On the *l.* is Apollo with a viol, and beside him Marsyas holding the flute which had been thrown away by Athena; the goddess herself is seated on the *r.* under a tree, with three umpires grouped round her.

EARL BROWNLOW.

*Christ curing the Paralytic. Study in oil for Church of S. Rocco picture. 38 in. × 74 in. Christ in the midst, surrounded by many sick people in a hall with four columns that adjoins the pool.

*Portraits of Aretino and a General of Charles V. on the same canvas. 25 in. × 29 in.

*Portrait of a Senator. 46 in. × 37 in.

*Portrait of Doge Francesco Donato. 29½ in. × 24 in. (Of doubtful authenticity.)

*Removal of the Body of St. Mark. (This also is of doubtful authenticity.)

THE BARONESS BURDETT-COUTTS.

†Miracle of St. Mark. 37 in. × 52 in. (A sketch; formerly belonged to the poet Rogers.)

THE MARQUIS OF BUTE.

*A Doge of Venice. 42 in. × 37 in. Standing, three-quarter length; a rather old man, in his robes of office.

*Allegorical Subject. 52 in. × 48 in. Female figures on the *l.*, and others offering jewels.

*Allegorical Subject. 52½ in. × 48 in. Companion picture. Female figures crowning an old man with laurel.

CHARLES BUTLER, ESQ.

*Moses striking the Rock. 46 in. × 71½ in. Assembly of numerous figures: Moses clad in a crimson robe with a dog at his feet; hills in the background.

*Portrait of Venetian Senator. 60 in. × 42 in. In robes of office.

THE EARL OF CARLISLE.

*Two Dukes of Ferrara. Kneeling in prayers at church, attended by a servant and page: apparently painted on two narrow canvases and afterwards joined.

*Sacrifice of Isaac. A landscape somewhat similar to the St. Mary in Egypt and St. Mary Magdalene in the lower hall of S. Rocco: the scenery resembles that of the borders of Cadore.

*The Temptation of Christ. A somewhat similar landscape.

*The Adoration of the Shepherds.

W. G. CAVENDISH BENTINCK, ESQ., M.P.

†Portrait of a Naval Officer. 45½ in. × 37 in. Three-quarter figure, standing to *l.*, looking towards the spectator, leaning his left arm on table, on which is a suit of armour. Sea and shipping through window on *l.*; inscribed: Andreas Barbadicus. (Old Masters' Exhibition, 1891.)

†Portraits. A gentleman, lady, child and page. 73½ in. × 93½ in. (Old Masters' Exhibition, 1873.)

†Portrait. 48 in. × 51½ in. A Venetian naval officer of the noble family of Capello. (Old Masters' Exhibition, 1876.)

†Portrait. 49 in. × 39 in. A Venetian gentleman of the noble family of Contarini. (Old Masters' Exhibition, 1876.)

THE EARL OF CHESTERFIELD.

†Portrait of Cardinal Lorraine. 70 in. × 49 in. (Old Masters' Exhibition, 1871.)

SIR FREDERICK COOK, BART.

†The Ascension (a sketch). Panel, 17 in. × 13 in. (Old Masters' Exhibition, 1873.)

St. John the Baptist.

Portrait of Senator.

THE HON. MRS. CORBET.

*Portrait. 46 in. × 37½ in. Three-quarter figure, seated to *r.*, looking at the spectator; his left arm rests on the arm of his chair; dark fur-lined robe; dark background.

LORD COWPER (PANSHANGER).

Portrait of a Man.

R. CRAWSHAY, ESQ.

*Adam and Eve. 45 in. × 38 in. Full-length figures; Eve, seated under a tree, gives the apple to Adam, lying at the foot of the tree. One of the finest examples of Tintoretto that I have seen.

THE DUKE OF DEVONSHIRE.

Portrait. The Archbishop of Spalatro in an armchair. An open book behind. (Chatsworth.)

Christ and the Woman of Samaria. (Chatsworth.)

CHAS. DOANE, ESQ.

†Portrait of Venetian Noble. 18½ in × 15 in. Bust to *l.*; black robe trimmed with gray fur; dark background. (Old Masters' Exhibition, 1881.)

THE EARL OF DUDLEY.

Christ delivered to the Jews. 35 in. × 50 in.

THE EARL OF ELLESMERE.

*Portrait. A man with large open book.

*Portrait. A Venetian Senator

*The Entombment. Figures rather under life-size, with a group surrounding the Virgin fainting.

*Portrait. A Venetian Nobleman. (Hands restored.)

*Presentation in the Temple.

THE MARQUIS OF EXETER.

The Entombment.

SIR W. J. FARRER.

*The Resurrection. 64 in. × 60 in. In the foreground three soldiers, one asleep and two struck backwards. The lid of the tomb is away, and Christ is springing upward. The two Maries are in the middle distance on the *l.* On the *r.* is a group of angels. A study for the S. Rocco picture, but with the above-noted differences.

*The Annunciation. 57 in. × 37 in.

*The Raising of Lazarus. 41½ in. × 57 in.

J. P. HESELTINE, ESQ.

*Last Judgement. (Drawing, 24 in. × 11½ in.) Arched top; study for the whole subject in S. Maria dell' Orto; on gray paper washed and heightened with white.

*Christ led to Judgement. 8 in. × 6¼ in. In the background on the *r.* Peter and others round a fire. Reed pen and bistre.

CAPTAIN HOLFORD.

†Portrait. 43 in. × 34 in. Half length, standing to *l.*; three-quarter profile; bare-headed; black dress; his *r.*

arm rests on window-sill, through which is a river and bridge, with buildings and hills beyond; dark background.

PORTRAIT. A Procurator of St. Mark, of Foscari family.

PORTRAIT. A member of Foscari family.

CONVERSATION PIECE OF THREE FIGURES.

RAISING OF LAZARUS.

THE LORD KINNAIRD.

*CONVERSION OF ST. PAUL. 39 in. × 78 in.

THE LORD LECONFIELD.

PORTRAIT OF A MAN.

F. R. LEYLAND, ESQ.

†PORTRAIT. 39 in. × 34 in. Said to be Pietro Aretino. Three-quarter length; seated to *r.*; head slightly turned to *l.*; his hands on a book which is before him on a pedestal; gray background. (Old Masters' Exhibition, 1884.)

†PORTRAIT OF A SENATOR. 37 in. × 29 in. Half length, standing to *r.*; three-quarter profile; crimson robes; dark background. (Old Masters' Exhibition, 1884.)

G. D. LESLIE, ESQ., R.A.

*PHARAOH'S DAUGHTER AND THE INFANT MOSES. 30 in. × 52 in. Small full-length figures of two women in landscape; one on *r.* in red robe holds infant, the other with yellow dress and small crown prepares cradle; stag-hunt in background; on *l.* a river.

THE COUNTESS OF LINDSAY.

†Adoration of the Shepherds. 41 in. × 58 in. Five small full-length figures. The Virgin in centre, with Child on cushion on her lap; behind St. Joseph, leaning on staff, and an angel; a young shepherd kneels on *l.*; on *r.* an old shepherd advances with lamb in left hand and takes off hat with right; on floor is a cradle. (Old Masters' Exhibition, 1895.)

CAPTAIN R. A. MARKHAM.

*Baptism of Christ. 67 in. × 99 in.

THE LORD METHUEN.

*Sketch. 22 in. × 46 in. Executed by Tintoretto for Philip II. of Spain to see before doing the finished picture. Brought from Spain by Sir Paul Methuen when ambassador there (1715).

H. BINGHAM MILDMAY, ESQ.

†Portrait of a Venetian Admiral. 54 in. × 44 in. Three-quarter length, life size, in armour, standing to *r.*, holding a baton in his right hand; a crimson mantle falls over his left shoulder; base of column behind on *r.*; on it a helmet and two batons. (Old Masters' Exhibition, 1883.)

DOCTOR LUDWIG MOND.

*Galleys at Sea. 14½ in. × 72 in. On wood. (Bought at Cavendish Bentinck Sale, 1891.)

*Portrait. 37½ in. × 35¾ in. Giovanni Griti.

*Portrait. 19 in. × 15½ in. A young man.

LIONEL B. C. L. MUIRHEAD, ESQ.

*Crucifixion. 50 in. × 80 in. Christ on the Cross between the two thieves, against a dark sky lit towards the horizon. Behind are rocky valleys with groups of trees. Several Roman soldiers, carrying banners, gallop away, leaving two small figures swathed in black, apparently SS. Mary and John.

*Supper at Bethany. 61 in. × 93 in. Christ on *l.* blesses Mary, who kneels and anoints His feet. Peter, Judas, and John converse on other side of table, on which are fish, bread, and wine. Count Mocenigo in black, and Tintoretto himself look on from behind. Martha, bearing a child, and three men enter the room.

THE DUKE OF NORTHUMBERLAND.

†Portrait. 43 in. × 28 in. A young man in a dark dress trimmed with fur. (Old Masters' Exhibition, 1873.)

Portrait of Admiral in Armour.

Ecce Homo.

LORD CLARENCE PAGET (?).

Portrait of General Duodo. 45 in. × 37 in. Three-quarter length to *l.*; rich armour partly covered by a gold embroidered mantle; bare head; long black beard; in the *r.* background a curtain; on the *l.* the sea, with numerous war vessels. (Old Masters' Exhibition, 1884.)

SIR GEORGE PHILIPS, BART. (?).

Adoration of the Magi. Panel, 7 in. × 10½ in. On the *l.* the Virgin seated, with the Child on her lap; St. Joseph

standing behind and bending over them; one of the wise men kneels in adoration in front; behind him are seen others with a camel; architectural background, with landscape seen in the *r.* distance. (Old Masters' Exhibition, 1882.)

THE VISCOUNT POWERSCOURT.

*St. Mark preaching. 51 in. × 121 in. St. Mark in yellow and red, full length, is in the centre of the picture. The St. Mark is a portrait of Tintoretto. The figures on the *r.*, none more than half length, are portraits of Titian, nearest the centre, Pordenone, and Giorgione, a figure with the back nude.

THE EARL OF RADNOR.

*Portrait. 44 in. × 34½ in. Half length; face nearly full; turned to *l.*; right hand on bust of Lucretia, left hand on hip; ornamented silver-handled sword.

*Portrait. Venetian Nobleman. 44 in. × 35 in. Half length, standing; dark dress; three-quarter face, *l.*; right hand on table, left hand by side; on the picture, AN(N)O (A)ETATIS SUO XX-XXI, and on the back, La Vrilnère Noce (?).

SIR W. B. RICHMOND, R.A.

*Portrait. 40 in. × 36 in. A man holding a letter in his hand inscribed, Domine preb. ripb. Innocent.

WILLIAM RUSSELL, ESQ.

Portrait of a Doge. 55 in. × 41 in. An old man in robes of office; three-quarter length; his right hand rests on a book. (Exhibited at Old Masters' Exhibition, 1878.)

G. SALTING, ESQ.

PORTRAIT OF OTTAVIO DI STRÀ.

MRS. ARTHUR SEVERN.

*DIANA. $42\frac{1}{2}$ in. × 41 in. Full-length figure of Diana reclining on a bank with two dogs beside her (unfinished).

*THE DOGE IN PRAYER. $37\frac{1}{2}$ in. × $79\frac{1}{2}$ in. Doge Alvise Mocenigo kneels on steps of platform; on *r.* four patron saints, SS. John the Baptist, Augustine, John the Evangelist, and Gregory; on *l.* the Saviour surrounded by child angels; sea in background (unfinished).

*ANNUNCIATION. 22 in. × 27 in. Angel Gabriel holding lily, *bent*, descends and beckons to Madonna, who sinks on knees; robed in red and blue.

*ANNUNCIATION. 27 in. × 35 in. Gabriel descends with three-flowered *upright* lily; Madonna kneels in white and green; Holy Spirit as dove in cloud.

THE DUKE OF SUTHERLAND.

A POPE, with a large number of cardinals and monks, who are giving him some document.

A LANDSCAPE, in which are many figures.

PORTRAIT OF VENETIAN SENATOR.

PORTRAIT.

REMOVAL OF BODY FROM CROSS. $58\frac{3}{4}$ in. × $78\frac{1}{2}$ in.

B. C. VERNON-WENTWORTH, ESQ.

PORTRAIT OF A MONK.

THE REV. W. H. WAYNE.

PIETÀ. Small full-length figure of the dead Christ supported by two angels. Panel, 12 in. × 9 in. (Old Masters' Exhibition, 1886.)

THE EARL OF WEMYSS.

*PORTRAIT OF SENATOR. 54 in. × 39 in. Three-quarter length, seated to *l.*, full face; crimson velvet robe bordered with ermine; hands on the arms of his chair; dark background.

*PORTRAIT OF HIMSELF. 20 in. × 16 in. Painted on black marble, which serves as background.

*MARRIAGE FEAST. 22½ in. × 37½ in. Interior of banqueting hall; Saviour on *l.*, seated near a table, along which are guests, five on each side; on *r.* stands governor of feast, in front of whom servant pours out wine; staircase on *l.* of picture. (Trial sketch for Salute picture.)

*ADORATION OF THE MAGI. 37 in. × 45 in. The kings, guided by the star, come to worship Virgin and Child guarded by angels.

THE EARL OF YARBOROUGH.

*A VENETIAN NOBLEMAN. 43¾ in. × 36¼ in. A portrait, almost to the knees.

*THE CREATION OF EVE. 33¼ in. × 43 in.

*CONSECRATION OF A BISHOP. (A very large picture.) Contains portrait of Paul III., who officiates.

*DESCENT FROM THE CROSS. About 3½ ft. × 3 ft.

THE EXORS. OF THE LATE LORD LEIGHTON.

†A Portrait of Paolo Paruta. 37 in. × 30 in. Three-quarter figure, life size, sitting in an armchair to *r.*; dark fur-lined cloak; glove in left hand; curtain background. Inscribed at the top, P Paruta, Nob; Ven., 1590. (Old Masters' Exhibition, 1880. *Also* 1895.)

DUBLIN.—NATIONAL GALLERY OF IRELAND.

Portrait of a Gentleman. 45 in. × 31½ in. Three-quarter figure standing to *l.* at a table; black dress lined with brown fur; dark background. Inscribed: 1555. Aetatis 29.

EDINBURGH.—NATIONAL GALLERY OF SCOTLAND.

*Five Pictures.

HAMPTON COURT.

*Esther before Ahasuerus. 81 in. × 105 in. Esther supported by a male and a female figure; the king anxiously descends steps of throne. A large concourse of people crowd round in the background.

*Nine Muses. 80 in. × 121 in. Full-length figures amid clouds. The sun in the distance. On left one is seated with a lute; next to her Clio; above is another floating in the air; in the centre is Polyhymnia recumbent with a chart; behind is one with a spinet, and next to her Urania with her hand on a globe. Inscribed: Jacomo Tintoretto in Venetia.

Portrait of Dominican.

Knight of Malta.

The Expulsion of Heresy.

Portrait of a Nobleman.

Male Portrait, possibly Ignatius Loyola.

LONDON.—NATIONAL GALLERY.

*St. George and the Dragon. Reproduced page 60.

*Washing of Feet.

*Origin of the Milky Way. See page 74.

OXFORD.—ASHMOLEAN MUSEUM.

*A Drawing.

OXFORD.—CHRIST CHURCH LIBRARY.

*Portrait of a Nobleman. 46 in. × 35 in. A young Venetian nobleman dressed in a fur-trimmed silk coat; nearly full face; his left hand supinated resting on his hip, his right hand holding what are apparently gloves.

OXFORD.—MERTON COLLEGE CHAPEL.

*Crucifixion. 53 in. × 167 in. In the centre is Christ, from whom emanates the light that lights the picture; the two thieves are on either side. In the foreground a group of six women, including the mother of our Lord, who is fainting. Behind this and to the *r.* are four men casting lots for Christ's raiment. There is an eclipse of the sun on the *r.*, and another sun or moon on *l.*

WINDSOR CASTLE.

Holy Family, with a Saint.

DENMARK

STOCKHOLM.

†Portrait. G. Pesaro. (Thode.)

FRANCE

BESANÇON.—VILLEMOT MUSEUM.

Nobleman with two Sons. (Thode.)

CAEN.—MUSEUM.

Deposition. (Thode.)

PARIS.—THE LOUVRE.

Portrait of Himself as an Old Man. Inscribed:

IACOBVS . TENTORETVS . PICT . VENT
OR IUS
IPSIUS . F .

Christ and two Angels.

*Susanna and the Elders.

*Study for the Paradise.

*Portrait of a Man.

GERMANY

AUGSBURG.

†Christ, Martha and Mary. Martha approaches Mary, seated on *r.*, asking her to assist in the cooking which is going on in the background. Christ on *l.* at table addresses Mary. Figures seen through open door at back.

BERLIN.

†Luna and the Hours. Reproduced page 50.

Portrait of a Procurator of St. Mark. 40 in. × 31½ in. In his official dress; a red mantle with wide sleeves. The ground dark.

†Portrait of a Procurator of St. Mark. 43½ in. × 37 in. In his official dress; a dark red fur, with wide sleeves; background a chamber with outlook into the open.

†The Virgin with the Child in Glory. 88 in. × 62¼ in. Two angels float around; she is worshipped by the Apostles SS. Mark and Luke.

†Portrait of a Middle-aged Man. 37¼ in. × 29 in. He is dressed in black; ground dark.

Three Portraits on one Canvas.

†St. Mark and Senators. (Thode.)

†Annunciation. (Thode.)

BERLIN.—VON KAUFMAN.

†Portrait of an Old Man. (Thode.)

BERLIN.—COUNT FRIEDRICH POURTALÈS.

†Portrait. (Thode.)

BRUNSWICK.

†Last Supper. (Thode.)

CASSEL GALLERY.

Portrait of Young Man. He wears a ruff, and gloves on both hands. The right hand rests on a table, on which is a paper inscribed: Anno Salutis. mdlxxxv.

DARMSTADT.

†Portrait. (Thode.)

DESSAU.

†Portrait of an Admiral. (Thode.)

†Head of Man. (Thode.)

DRESDEN.

†Virgin and Child, with two Saints and the Donor. 43 in. × 65½ in. The Virgin holds Child on left arm, which passes between His feet. He extends His right hand and looks to the donor, a bearded man on *l.* St. Catherine, crowned, assists to support the Child. Bearded male saint just appears in *r.* top corner.

†The Rescue. 64 in. × 106 in. A knight in armour with a boat sets two women (nude) free from a tower. A charming figure of a boy occupies the stern.

†Lucifer overcome by St. Michael. 159 in. × 94 in. Reproduced page 76.

†Two Portraits. 63 in. × 50 in. A grave-looking man in an easy chair; behind him stands a youth.

†The Muses and Graces on Parnassus. 90 in. × 138 in. Above them is Apollo.

†Women with Musical Instruments. 61 in. × 90 in. Contains six very beautiful figures very slightly draped.

†Christ and the Adulteress. 72 in. × 150 in.

†Lady dressed in Mourning.

†Susanna preparing for the Bath. 92 in. × 67 in. A copy by Domenico Robusti.

HAMBURG.—CONSUL WEBER.

Ottaviano Farnese. (Thode.)

MUNICH.

†Portrait Group. A man approaches the Doge of Venice, and is about to take a paper from him with his right hand; his left hand is on his son's arm.

Birth of Christ.

Ecce Homo.

Mary Magdalene wiping Christ's Feet.

†Portrait of an Artist. He wears a ruff and holds a pair of compasses in his right hand; in his left hand a small statuette. A landscape hangs in the right top corner.

MUNICH.—THEATINERKIRCHE.

†Deposition. (Thode.)

SCHLEISSHEIM.

†Two Crucifixions. (Thode.)

SCHWERIN.

†Portrait. Sebastiano Veniero. (Thode.)

STRASSBURG.

†Descent from the Cross. (Thode.)

STUTTGART.

†Immaculate Conception. (Thode.)

†Crucifixion. A sketch. (Thode.)

ITALY

BERGAMO.—CARRARA GALLERY.

A Lady dressed as a Queen.

BELLUNO (N. ITALY).—PAGANI FAMILY.

*Adoration of the Shepherds. A large picture, figures more than life size; brilliant colouring.

BOLOGNA.

†Visitation.

†Portrait of a Man.

†Christ on the Cross with the Thieves. (Thode.)

BRESCIA.

TRANSFIGURATION. (Thode.)

PORTRAIT OF OLD MAN. White beard, in robes with ermine fur turned broadly over; holds glove (?) in right hand.

FERRARA.

MADONNA OF THE ROSARY.

FLORENCE.—PITTI PALACE.

†VENUS, VULCAN AND CUPID. 31 in. × 75 in. The goddess reclines upon green drapery before a red tent. She holds Cupid on her bosom. Vulcan raises a white drapery which covers the child. Mars appears in the clouds driving a chariot.

†PORTRAIT OF A MAN. 37 in. × 29½ in. Full face, half length, bald head, gray beard and moustache; dress dark, mantle same colour trimmed with fur; wears a belt with buckle.

†PORTRAIT OF VICENZO ZENO. 40 in. × 36 in. Three-quarter face, half length, bald head, long white beard, black dress, seated in easy chair. Behind is a red screen, and on other side an open window which gives a view of the sea. Inscribed: VINCENTIUS ZENO ANNO AETATIS SUAE LXXIV.

†DESCENT FROM THE CROSS. 37 in. × 47 in. Composition almost identical with picture in Accademia, Venice, q.v., but a figure of donor is introduced on the *r.*

†THE RESURRECTION. 37 in. × 48 in. Christ comes victorious from the tomb, holding in one hand a white banner, and in the other a fold of the linen which covers him. Some of the soldiers placed at the tomb have fallen down senseless; others take to flight. In the background soldiers' tents.

†Virgin and Child. 59 in. × 38 in. She stands upon the clouds, one of which crosses her feet; holds her Son in her arms; is surrounded by stars, and rests her right hand upon a book.

†Portrait of a Man. 53½ in. × 35 in. Half length, full face; short hair, long white beard; wears an amaranth dress, and holds a handkerchief in his left hand.

†Portrait of a Man. 43½ in. × 38 in. Half length. Three-quarter face, short hair, long beard, black dress. He lays one hand on the model of a horse, and the other on a book placed on a table.

†Portrait of a Man. 22 in. × 17 in. Three-quarter face, short hair, little beard, robe trimmed with fur.

†Portrait of a Man. Three-quarter face, thin beard, wearing a white collar and a black biretta; dress and cloak black; holds his gloves in right hand. Inscribed: ANNO AETATIS SUAE XXIV.

Study for a Last Supper.

FLORENCE.—UFFIZI GALLERY.

†Portrait of Himself. In the hall of portraits of painters by themselves. Reproduced page 12. Alongside is a portrait of his daughter Marietta by herself.

†Christ entering Jerusalem. Probably only by an imitator; a poor work. Christ, with a crowd on *r.*, is seated on the ass, which is about to tread on a garment that two figures spread in the way.

†Portrait of Admiral Veniero. Bust with arms; his *r.* hand on a helmet. In the background the sea and a fortress.

†Portrait of an old Man. Bust life-size.

†Wedding at Cana. A good replica of the picture in the church of Madonna della Salute at Venice. Although the composition is almost identical the colour is quite different.

†Portrait of Sansovino, sculptor and architect. An old man, a compass in his hand. At the bottom is written, Jacopo tatti Sansovino.

†Portrait. On wood, less than life-size. A man with a beard. Inscribed, anno aetati xxx.

†Portrait. A man, bust only, less than life-size.

†Leda. She lies on a couch in front of a red curtain, and takes hold of the swan with her right hand. Her maid busies herself with a cage containing an animal. There is a sketch on the back of this picture.

†Vision of St. Augustine. (Thode.)

Crucifixion. A sketch.

FLORENCE.—CORSINI GALLERY.

†Portrait. A young man of the Mazzi family, Venice; he wears an embroidered collar.

†Portrait of a Man.

GENOA.—PALAZZO BRIGNOLE SALE.

†Portrait of a Doge.

GENOA.—PALAZZO DURAZZO.

†Portrait. A young man of the Durazzo family.

GENOA.—CHURCH OF ST. FRANCIS.

Annunciation.

GENOA.—SPINOLA EREDI.

†Portrait. (Thode).

LUCCA.—PICTURE GALLERY.

†Portrait of a Man.

†Portrait of a Senator.

GENOA.—CATHEDRAL.

†Last Supper. (Thode.)

MILAN.—BRERA.

*St. Helena and three Donors. Two female saints in centre at the foot of the Cross. Two male saints stand on either side. Before kneel the donors, the one on the left holding a cross.

*Finding the Body of St. Mark. Reproduced page 21.

*Pietà. The body of Christ lies along the canvas; St. Joseph raises the shoulders. The Madonna and another woman gaze upon the dead. Semicircular top.

MILAN.—ARCHBISHOP'S PALACE.

Christ and the Adulteress.

MILAN.—MUSEO CIVICO.

Bust of Procurator.

MODENA.

†Eighteen Scenes from Ovid's "Metamorphoses." On the ceiling in the Gallery.

†Madonna with Saints. (Thode.)

NAPLES.

*Danae. Nude reclining figure. Very doubtful authenticity.

PADUA.—MUSEO CIVICO.

†Senator. (Thode.)

PALERMO.—PRIVATE GALLERY OF BORDONARO.

†Miracle of the Loaves. Christ is on the *l.*, at the top of a small mound. In front and around are grouped the multitude.

PARMA.—ROYAL GALLERY.

Entombment. Christ is supported by angels on the *l.*; a saint and donor on the *r.*

A Purgatory.

ROME.—CAPITOL.

The Baptism.

Ecce Homo.

The Flagellation.

ROME.—COLONNA.

THREE WOMEN AND A MAN ADORING THE HOLY SPIRIT.

OLD MAN PLAYING A SPINET.

PORTRAIT. Man with a pointed beard.

PORTRAIT. A young man.

†HYLUS OR NARCISSUS. (Thode.)

ROME.—DORIA GALLERY.

PORTRAIT.

TURIN.

*THE HOLY TRINITY. This is the upper half of a "Crucifixion" of which the rest was burnt. Christ appears half-length on the Cross. Above are the Dove and the Almighty. Two angels, *r.* and *l.*, raise the Cross. Two cherubim below the arms. The expression of Christ's head is fine.

VICENZA.

ST. AUGUSTINE HEALING THE PLAGUE-STRICKEN.

VENICE.

SCUOLA DI SAN ROCCO.

Lower Hall.

*ANNUNCIATION. An angel and a cloud of cherubim descend to Mary through the openings in a wall which divides the picture into two. Joseph is at work outside on the *l.*

*Adoration of the Magi. The Virgin and Child are seated on a small brick daïs, on to which two of the magi come with their gifts. Clouds and cherubim appear through the roof. Low in tone; rich warm colour.

*Flight into Egypt. A landscape with fine broken sky; the figures occupy only the lower *l.* corner.

*Massacre of the Innocents. Described on page 81.

*The Magdalene. A small figure, warm in colour, seated on *r.* in a cold and gloomy landscape.

*St. Mary in Egypt. Similar to above, but landscape suggests more peace: figure is on the *l.*

*Presentation of Jesus in Temple. The high priest, whose robes are held up by attendants, holds the Child in centre of the picture. A lavish display of gold and much warm colour.

*Assumption of the Virgin. A golden glory shines about the Virgin; the whole is a little theatrical.

On Ceiling.

†Elijah ascending to Heaven. Small panel.

Staircase.

*Visitation. The two figures embrace in the centre of the picture; Joseph and Zacharias on either side.

Upper Hall.

*Adoration of the Shepherds. Reproduced page 52.

*Baptism of Christ. St. John and Christ in the river, rather to the left. A crowd of figures, almost like spirits, behind on the bank.

*The Resurrection. Above is Christ ascending, while below him float four angels: magnificent colour, silvery and golden.

*The Agony in Gethsemane. An angel in the *r.* upper corner bears the cup to Christ. The three apostles sleep below. The colour is cold and suited to the subject.

*The Last Supper. A very low table is placed diagonally across a tessellated pavement. This is one of the pictures that Velazquez copied.

*S. Rocco in Heaven. (Altar-piece.)

*Miracle of Loaves and Fishes. Christ stands at the top of a little hill, about which the crowd are grouped. Colour rather like fresco; extraordinary grace in the drawing.

*Raising of Lazarus. Christ is seated in lower *r.* corner. Higher, on left of picture, two figures assist Lazarus to rise. An instance of that cold jewelled colour that Tintoretto alone could use, and of which there are many other examples in S. Rocco.

*Ascension. Described on page 83.

*Pool of Bethesda. The pool, which is inside a building, somewhat resembles an ordinary swimming-bath. A dense crowd surrounds it. Christ is in the foreground on the right. The picture is much injured.

*Temptation on the Mountain. Frontispiece, discussed on page 82.

*S. Rocco. A fine rough colour sketch of single figure.

*S. Sebastian. Also fine, but rather for modelling than colour.

*Portrait of Himself. Inscribed "religion(i)? 1573." Black, and not at all good.

Ceiling of Upper Hall.

*Adam and Eve. Sketchy, but very strong.

*Elijah. He rises with a grand rush, well expressed in drawing.

*Moses. A majestic figure rising above the crowd; the touch of pride is well expressed.

*Joshua. Companion picture to Elijah; single figure.

*Jonah and the Whale.

*Ezekiel's Vision.

*Plague of Serpents. Above, in the sky, is the Almighty surrounded by angels. On a small hill to the left is the brazen serpent, to which Moses points; below are the crowds writhing in their agony.

*Jacob's Dream.

*Sacrifice of Isaac.

*Elijah and the Angel. The angel is particularly beautiful, with silver in his wings.

*Fall of Manna. Unlike the great picture in S. Giorgio Maggiore the manna here falls as snow.

*Elisha feeding the People. Note the fine stormy sky.

*Paschal Feast, referred to at page 88. They stand round, staff in hand, watching the fire consume the remnant.

Refectory.

*The Great Crucifixion. See page 80.

*Christ before Pilate. Reproduced on page 84.

*Way to Golgotha. The procession winds round the slope of a hill. A telling picture; quiet colour.

*Ecce Homo. Christ is seated on the top of a small flight of steps: a soldier in armour on the left.

Ceiling.

*S. Rocco in Heaven. See page 9.

Putti.

*1. Reclining, facing; brown shadows; white drapery across thighs.

*2. Standing; pinkish-white drapery; beautiful colour.

*3. Walking towards spectator, with grayish-white drapery.

*4. Seated; pinkish drapery; not so pleasing.

Eleven beautiful Panels, good examples of Tintoretto's simple compositions, mostly single figures:

*1. Man reclining with book (panel, irregular shape).

*2. Madonna laying hands upon three donors (flattened oval).

*3. St. John reclining, with book and eagle (irregular).

*4. Female, with halo, reclining; holding chalice (irregular).

*5. Man, with halo, in armour, with a flag (flattened oval).

*6. Female, with halo; seated; book between knees (irregular).

*7. Flying figure, with halo; arms on bosom; looks to right; beautiful rush of drapery (irregular).

*8. Female figure holding laurel wreath, surrounded by cherub heads; red and white drapery (oval).

*9. Flying figure; red and white robes; arms on bosom; looks to *l.* (irregular).

*10. Flying figure, with arms stretched out behind; red drapery (irregular).

*11. Reclining female figure, with halo; left hand draws down the drapery near left breast (irregular).

ACADEMY OF FINE ARTS.

*Death of Abel. 55½ in. × 86 in. Described on page 32.

*Miracle of St. Mark. 164 in. × 215 in. See page 44 *et seq.*

*Adam and Eve. 55½ × 86 in. See pages 5 and 32.

*Risen Christ blessing three Senators. 35½ in. × 160½ in. Christ rises from tomb on right; half length; the senators stand stiffly in row on left (Paolo Contarini, Giovanni Griti, Angelo Michiel).

*Madonna and three Portraits. 35½ in. × 155 in. (Nicolo Bon, Bartolomeo Paruta, Sebastiano Capello).

*Crucifixion. Christ in the centre with thieves on either side. A ladder is placed against the cross; below, a group with Virgin fainting; Tintoretto himself appears as a knight on horseback. A strange blue gray with a purplish tinge plays over the picture.

*Resurrection. 54 in. × 92 in. Christ rises from grave in centre of picture; three soldiers asleep by the grave; a great crowd of persons on *l.*

*Scourging of Christ. Part of a large picture of which the rest was destroyed; fine rich colour, but the drawing less masterly than usual.

*Magna Peccatrix. 45 in. × 81½ in. A fine work in warm and glowing colour; low tone. See page 91.

*Deposition. See page 88, called Pietà in text.

*Madonna, three Saints and three Donors. 88 in. × 205 in. The Madonna is seated at top of steps on *l.* of picture. On her *r.* is St. Sebastian. On her *l.* SS. Mark and Theodore; before her are the three donors, and behind, on *r.* of picture, their three attendants.

*Madonna and Child in Glory. SS. Cecilia, Theodore and Damian offer gifts. A fine composition despite the introduction of donors, who here really form part of the

picture. Fine bright colour, inclined to be pretty. See page 90.

*ASSUMPTION. 92 in. × 42½ in. Not a great work, although showing a greater power over mere composition than Titian's in same gallery; the portraits in the crowd below are a blemish.

*VIRGIN AND CHILD AND FOUR SENATORS. 74½ in. × 57 in.

On Ceiling of small room containing drawings: at present Room IV.

*PRODIGAL SON. An octagonal picture, 80 in. in diameter. The father stands on some steps to receive the son, coming up on *r*. One of Tintoretto's inimitable figures stoops in the foreground on *l*.

*FAITH. 80 in. × 24 in. A figure standing on a cloud, grasping a column and looking over right shoulder.

*JUSTICE. 24 in. × 80 in. She is seated, crowned; holds scales in left hand and sword in right.

*STRENGTH AND GOOD WORKS. 80 in. × 24 in. A female figure in red, seated upon the clouds.

*KNOWLEDGE (?). 24 in. × 80 in. Perhaps the finest of an excellent series. A figure seated amongst books amid the clouds, looks upward. In her right hand she holds a crystal or lens. The colour is broken and full of light. There are beautiful grays in the flesh.

*MADONNA ON THE PEDESTAL. There was a legend to the effect that the statue of a heathen deity being removed the Madonna appeared in its place. A very stiff unlifelike work. Some suggest that it is mostly the work of Domenico or pupils.

†S. JUSTINIAN; THREE TREASURERS. 84½ in. × 71 in. Marco Giustinian, Alvise Badoer, and Alvise Soranzo.

†PORTRAIT OF DOGE NICOLO DA PONTE. A di 30 Luglio N da Ponte 1570.

†PORTRAIT OF ANTONIO CAPELLO. 43 in. × 31 in. Antonius Capello MDLXXIII.

†PORTRAIT OF PROCURATOR. 20 in. × 17 in.

†PORTRAIT OF MELCHIORE MICHIELE. 45 in. × 39½ in. Melchior MICHAEL EQ MDLVIII.

†ST. MARK. 29½ in. × 25 in.

†PORTRAIT OF A DOMINICAN MONK. 47 in. × 26 in.

†PORTRAIT OF A MAN. 37½ in. × 24 in.

†PORTRAIT OF A YOUNG MAN. 24 in. × 21½ in.

†PORTRAIT OF A MAN. 32 in. × 25 in.

†PORTRAIT OF A SENATOR. 31 in. × 25½ in.

*PORTRAIT OF CARDINAL MOROSINI. 53 in. × 45 in. With his right hand hidden in his robes.

*PORTRAIT OF BATTISTA MOROSINI. Black-robed, with ermine; cord round his waist, curtain behind, and landscape on *l.*

†PORTRAIT OF PROCURATOR. 41 in. × 36 in. Coat of arms and initials M D.

*PORTRAIT OF ANDREA DANDOLO. Red ermine-lined robe and stole.

*PORTRAIT OF ANDREA CAPELLO. Holding handkerchief in right hand. Letter A above shield in bottom *r.* corner.

*PORTRAIT OF MARCO GRIMANI. 44 in. × 32 in. MARCUS GRIMANO MDLXXVI.

*PORTRAIT OF DOGE ALVISE MOCENIGO. With ducal cap; fine golden brown colour throughout.

*Portrait, as an Evangelist: with book closed on to right hand; red robe.

*Portrait, as an Evangelist; writing in a book. Part of oval frame painted on the canvas.

*Portrait of Senator, Pasquale (?). Seated, arm of chair and left hand showing.

*Portrait of Senator, Cicogna (?). Right hand showing; no chair arm.

†Portrait of Jacopo Soranzo. 41 in. × 35 in. Jacopus Superantio mdlxxiii.

DOGE'S PALACE.

SALA DEL GRAN CONSIGLIO.

*Paradise. See page 64.

*Ambassadors appearing before Frederick I. at Pavia. The two ambassadors of the Pope and the Doge ascend the steps of the throne to Frederick on the *l.* Behind, a great concourse of people, above whom rise many flags and standards.

*Battle of Pirano and Capture of Otho. Sometimes ascribed to Jacopo, but by Domenico.

*Capture of Zara. Do., do.

*Conquest of Constantinople. Do., do.

Ceiling.

*Capture of Riva on the Lago di Garda from the Duke of Milan in 1440. One of a magnificent series of four. See page 62.

*Vittorio Soranzo defeating the Estensi in 1484. Another of the same series and shape.

*Brescia defended against the Visconti in 1483. Another of the same.

*Capture of Gallipoli from the Aragonese in 1484. The fourth of this splendid series.

*Venice with the Gods and Doge Nicolo da Ponte. Venice is seated in the clouds at the top; below is the Doge on a flight of steps, behind him is St. Mark's. Below again are further flights of steps, and the composition follows horizontal parallel lines.

SALA DELLO SCRUTINIO.

*Capture of Zara from the King of Hungary in 1346. A magnificent piece of dark colour in which most beautiful blues predominate. The management of tone is grand, and gives the colour effect great magnificence.

*Two Portraits, one round and the other square, in the passage to this chamber, are said to be by Tintoretto, but it is improbable.

COLLEGIO.

*St. Mark introducing Doge Mocenigo to Christ. A curious picture, which must once have contained fine colour. Figure of St. Mark is perfect as he stands lightly touching the Doge with his left hand. The Doge is less happy; he does not look up to Christ, but gazes woodenly out of the picture. One fancies that these Doges were very unsatisfactory sitters. They wanted a full-face portrait, for instance, and did not mind it spoiling the composition, to which they rarely seem to belong.

*Figures in Grisaille around the clock; beautiful drawing, but darkened by age.

*Doge da Ponte before the Virgin. Three cherubim hold a canopy over the Virgin on the *l.* The Doge is seated at the top of steps on *r.*; behind is the sea and a peep of the Campanile.

*Marriage of St. Catherine and Doge Dona. St. Catherine kneels to receive the ring from the Child held by his Mother; Doge Dona kneels on steps to *r.* Higher in key than some, with beautiful silvery whites. We could do without the Doge, as usual, and St. Mark could then give his undivided attention to St. Catherine, a most charming figure, reminding us a little of Paolo Veronese.

*Doge Pietro Loredan imploring aid for Venice. The Virgin appears amid a cloud of cherubim; St. Mark with his lion behind hovers on *l.*

Ceiling.

*Truth. She holds a mirror in her left hand, which typifies the moon. The sun is behind her right hand, and the stars in the background. One of those charming, though slight, and perhaps even hasty pieces of work that make us wish Tintoretto had done a few more easel pictures instead of quite so many colossal conceptions.

*Eloquence. In a broidered robe she reclines amid a pile of books, one of which she reads.

INGRESSO.

*Lorenzo Amelio (1570). Red robes with fur lining: sun setting over the sea on *r.*

*Alessandro Bono. Red robe with ermine lining: ship at sea on *r.* Letters A B above shield.

*Tommaso Contarini (1557). Red robes of two shades: two columns behind on *r.*

*Vicenzo Morosini (1580). In red fur-lined robes with old gold stole.

*Portrait of Old Man. Letters S. T. and coat of arms; red robes in two shades.

*Portrait of Old Man. Red and ermine robes, with old gold stole; seated in chair.

*Portrait of Nicolo Priuli. A white-bearded man. Letters N. P. on the plinth below a column.

Ceiling.

*Justice presents a sword to Doge Priuli.

Four long Pictures. Monochrome, containing some fine drawing. About 7 ft. × 14 in.

Putti. About 14 in. × 21 in.

*1. Infant Figure. Nude; lying with back to spectator; holding a sickle.

*2. Nude Infant. Sitting, with flowers between his feet.

*3. Infant reclining. Amid foliage; nude.

*4. Slightly draped Figure. The most beautiful of the series. See page 63.

PASSAGE TO COUNCIL OF TEN.

†Andrea Delphino. 1573.

†Federigo Contarini. 1570.

*Resurrection. Christ rises amid angels from the tomb. Three senators on *r.* See page 76.

COLLEGIO.

*Doge Griti before the Virgin. In this the Doge is more satisfactory and looks reverently toward the Virgin, who is seated on a throne to *r.*, holding the Christ Child, a not very satisfactory figure, and not nearly so lovely as the small cherub in lower *r.* corner. A quaint conceit is the arch of heads of cherubim which surrounds the Divine pair.

ANTE-COLLEGIO.

*Mercury and the Three Graces (1578). One of the famous quatrain that for handling and technique are unsurpassed in the world. See page 62.

*Vulcan's Forge (1578). See page 62.

*Bacchus and Ariadne (1578). See page 4.

*Minerva expelling Mars (1578).

ANTE ROOM OF CHAPEL.

*SS. Margaret, George and Louis. Called "St. George and the Princess."

*SS. Andrea and Jerome.

SENATO.

*The Descent from the Cross. About 9 ft. × 30 ft. In the centre is our Lord borne by angels, and on either side kneeling Doges.

Ceiling.

*Venice, Queen of the Sea. About 30 ft. × 15 ft. A rather scattered composition, with some magnificent individual figures.

SALA DELLE QUATTRO PORTE.

Ceiling.

*Zeus giving Venice the Empire of the Sea. Zeus takes Venice by her left hand and leads her down from Cloudland, where Apollo is seated with the other gods, and points her to the sea.

*Hera surrounded by Nymphs. A circular picture.

*Padua. M.T. ALV · · ICO on corner. See page 63.

*Brescia. Magnificent colour; armour piled on *r.*

*Istria reclines on the clouds. She holds a wreath up with her left hand.

*Treviso. A male figure seated, looking back over his left shoulder. He holds his sword by the point.

*Friuli. Seated; blue robes; putting sword into its sheath.

*Venice freed. Venice rises holding chains, supported by two female figures. Two other figures hold up caps of liberty.

CHURCHES AND PRIVATE OWNERS.

ABBAZIA.

Adoration of the Magi. This picture is not there now, nor do the authorities know anything about it.

S. ANGELI.

Finding of Body of S. Mark at Alexandria.

SANTI APOSTOLI.

St. Lucia.

S. BENEDETTO. No pictures. See footnote on page 29.

S. CASSIANO.

*Crucifixion. About 8 ft. × 9 ft. See page 46.

*Christ in Hades. About 8 ft. × 9 ft. Christ descends on *l.*; before him Adam and Eve kneel. Above, on *r.*, an angel flies upward, and below a finely drawn figure swoops down to the abyss. See page 34.

*Resurrection. Above, Christ ascends from the tomb surrounded by cherubim; below are St. Cecilia and other saints. A knight in armour bends over the tomb from behind. Much of the picture is hidden by a mass of masonry.

*Three Legends below the Organ. These are said to be by Tintoretto, but only very good evidence would lead one to believe it.

S. CHIARA. Now destroyed.

There was here a portrait of Pope Sixtus V., probably with other figures. This picture has yet to be traced.

CROCIFERI.

†Presentation of the Virgin.

†Christ scourged. Christ is in the centre of the picture; behind him are three columns; a man on *r.* is lifting his arm to strike.

S. ERMAGORA.—*See* S. MARCUOLA.

S. FELICE.

*S. Demetrius in Armour. About 6 ft. × 2½ ft. Semicircular top. The saint holds a flag; a half-length portrait of the donor appears at the bottom of the picture.

S. FRANCESCO DELLA VIGNA.

The Entombment. There should be no difficulty in identifying this picture, but I cannot find it, nor does Thode mention it. Stearns discusses it at great length.

The body of Christ is carried by three bearers, who are assisted by St. Joseph, a majestic full-bearded man. This group occupies the centre of the picture. In the foreground is a second group of mourners, which is being repassed by the procession as it turns in the winding road. Here is the Virgin fainting, supported by Mary Magdalene and "the other Mary." Above is an angel with the crown of thorns, from whom a radiance is diffused over the picture. The three crosses, two of them still bearing their burdens, appear in the distance.

SS. GERVASIO E PROTASIO (known as S. Trovaso).

*Last Supper. The meal takes place at a square table set diagonally in the picture. The apostles are seated on rush-bottomed chairs, one of which is overturned in the foreground.

*Temptation of St. Anthony. Christ floats down from above to the saint surrounded by his four tempters. There is some magnificent drawing in this picture, but it is nearly ruined by the smoke.

†Christ washing the Apostles' Feet.

†Adoration of the Magi.

†The Betrayal of Joachim.

These three pictures are mentioned by Thode.

GESUITI.

*Assumption of the Virgin. About 15 ft. × 7½ ft.; semi-circular top. The Virgin ascends amid a cloud of cherubim. Below is a tomb (?), upon which a young man reclines. An old man is drawing away what appears to be his shroud, and the strange part of the picture is the way the heads float about this piece of drapery: one even is turned upside down, as though overturned by it. A magnificent composition, but the colour is ruined.

*Presentation of Christ. About 6 ft. × 8 ft. See page 60.

S. GIORGIO MAGGIORE.

*The Last Supper. See page 88.

*The Gathering of Manna. See page 59.

*Martyrdom of various Saints. At the foot of the picture St. Damian is being tied to a cross; above is St. Cosmo, already tied and nailed. Two more are bound at the foot of a tree. Men hurl stones and shoot arrows, but the latter seem to return upon the assailants. The colour has gone rather black. A fine composition.

*Resurrection. Christ is borne aloft by cherubim, some of whom hold drapery as a canopy over him. On *l.* about the cross are portraits of the Morosini family.

*Coronation of the Virgin. Above, amid angels, she receives a crown from our Lord and the Eternal Father. Below are some of the great ones of this earth, St. Benedict on the *l.*, Pope Gregory in the middle.

*Entombment (in the Mortuary Chapel). Below, three men are lowering our Lord's body into the grave; women are gathered round, one of whom, very beautiful, stoops to kiss His hand. The colour is still superb.

SS. GIOVANNI E PAOLO (known as S. Zanipolo).

The Last Supper (mentioned by Stearns). I can't find it. The remainder were removed to the Academy.

S. GIUSEPPE DI CASTELLO.

*St. Michael overcoming Lucifer. About 10 ft. × 5 ft.; semicircular top. A piece of fine but subdued colour. St. Michael in armour descends from above, his wings fitting the upper part of the picture. In his right hand a spear, in his left the scales of justice. Lucifer, with claws on his fingers, overthrown in *l.* bottom corner. The donor in red robe stands on *r.*

CHAPEL OF THE HOSPITAL.

*St. Ursula and the Virgins. A remarkably beautiful picture, full of delicate colour. The daughter of the British prince has just landed with her 11,000 followers, quite unconscious of the martyrdom that is to be the end of their pious mission. The solicitude of the youthful bishop is well expressed. St. Ursula's thoughts are far away; perhaps, even, she thinks of that heathen lover who is to become Christian for her sake, and who is patiently awaiting her return. It is quite one of Tintoretto's best pictures. Reproduced page 66.

SAN MARCO (*Mosaics from Tintoretto's cartoons*).

†Adoration of the Magi.

†Baptism.

†Transfiguration.

†Annunciation.

S. MARCUOLA (S. ERMAGORA).

*Last Supper. About 20 ft. × 16 ft. The supper takes place in a large basilica with a vaulted roof. The apostles are seated round the table on wooden stools. Christ faces us in the centre of the other side. Dog begging in bottom *l.* corner.

*Washing of Feet. About 20 ft. × 16 ft. See page 30.

S. MARIA DEL CARMINE.

*Presentation of Jesus in the Temple. About 13 ft. × 6 ft. Semicircular top. See page 28.

S. MARIA DEI FRARI.

*Massacre of the Innocents. About 6 ft. × 10 ft. A grand picture; magnificent colour with roseate tints. A very full composition. In the centre a soldier pierces an infant, while the mother, half falling back, endeavours to thrust him away. In front to her *r.* a kneeling soldier tears away a child. Very touching and beautiful is the fallen mother, pressing her face against her child.

S. MARIA MATER DOMINI.

*Finding of the True Cross. A grand conception. See page 65.

S. MARIA DELL' ORTO.

*Last Judgement. See page 54.

*Tablets of the Law and Golden Calf. See page 51 *et seq.*

*Martyrdom of St. Agnes. About 14½ ft. × 6 ft. See page 56.

*Presentation of the Virgin. About 14 ft. × 15 ft. See page 41.

*Martyrdom of St. Christopher. About 13 ft. × 6½ ft. Sometimes called Martyrdom of St. Paul, but there is no doubt that the confusion has arisen from the similar mode of death of the two saints. The church is dedicated both to the Madonna and St. Christopher. The saint kneels in the foreground. The executioner wields the sword on *l.* Above, an angel with the martyr's crown.

*St. Peter and the Cross. About 13 ft. × 6½ ft. St. Peter is seated with a book on his knee, and gazes up at the cross borne by angels assisted by a female figure in blue and red robes.

S. MARIA DEL ROSARIO (GESUATI).

*Crucifixion. Part is reproduced page 90.

S. MARIA ZOBENIGO.

*Ascension. About 11 ft. × 4½ ft. Divided into two halves, sea and ship between. Above Christ, two angels and cherubs; below, is Mary on *l.*, with the sword in her heart and a monk on *r.*

S. MARZIALE.

*Glory of S. Marziale. The last work of Tintoretto, which he did not complete. St. Peter on *l.*, and St. Paul

on *r.* below, were finished. The head of S. Marziale he had scraped out as not pleasing him. This figure was repainted, and another head, ridiculously small, painted in after Tintoretto's death.

*Ascension. About 20 ft. × 8 ft. In upper part Christ ascends to Heaven. On his *l.* is the cross with inscription I.N.R.I. Below are the tomb and many figures. This and the following are so placed as to be nearly invisible. Crucifixion about 20 ft. × 8 ft. The three crosses occupy the upper part, against the *r.* of which is a ladder. A multitude of figures can be dimly made out below.

*The Angel of the Annunciation appearing to St. Mary. About 20 ft. × 6 ft. This and the companion picture are said to be by Tintoretto. The angel borne upon a cloud descends through the gloom with a lily in his hand. The figure greatly resembles the style of Paolo Veronese, but seems to float rather than fall.

*St. Mary receiving the Angel. St. Mary is at a desk and looks to *r.* toward the angel, while the Holy Spirit as a dove is seen above in the sky. The same red tiles as in the other picture. The two would join together.

S. MOISE.

*Christ washing the Apostles' Feet. About 18 ft. × 21 ft. A small raised platform occupies *r.* of picture, on which one of the apostles is seated. Christ stands to *r.* and washes his feet. The other apostles are grouped on the platform and steps. On *l.*, lower down, a number of worshippers.

S. PAOLO.

*Last Supper. See page 57.

*Assumption. About 11½ in. × 5 in., semicircular top. The Virgin ascends between two angels; below is a crowd of persons. A woman on *r.* holds the napkin with the Sacred Face.

S. PIETRO MARTIRE (MURANO).

*Baptism of Christ. St. John on *r.* stands on rocks and pours water over Christ's head. Many angels in the water. Above are other angels, one of whom bears a towel or raiment. The Dove is in the centre of the picture descending from the Almighty, high up on *r.*

S. PIETRO IN CASTELLO.

†Mosaic from Cartoon (?). (Thode.)

†"Allerheilige von Erminio Zuccate," 1570. (Thode.)

REDENTORE.

*Scourging of Christ. Angels above: Christ below, looking upward, his hands are bound behind. Behind him, and to *r.*, a man raises his hand to smite. A bundle of thorny twigs at Christ's feet.

*Ascension. About 11 ft. × 5 ft. Christ, in red and blue robe, above. A magnificent group of angels and disciples below affords an interesting comparison with Titian's group in "The Assumption."

CHURCH OF THE SCUOLA DI S. ROCCO.

*Annunciation. About 9 ft. × 8 ft. Angel descends on *l.*, St. Mary kneels on *r.* The Holy Dove above. Rather hard and gray in colour.

*S. Rocco and the Pope. About 9 ft. × 8 ft. The saint is being introduced by another to receive the blessing.

*Pool of Bethesda. About 8 ft. × 20 ft. The scene takes place in a portico with many columns and a low ceiling. A great multitude of figures.

*S. Rocco in the Campo d'Armata. About 6 ft. × 20 ft. A picture divided into three parts by columns. In the centre S. Rocco and a dog in a landscape, to *r.* and *l.* a crowd of people.

*S. Rocco healing the Sick. About 8 ft. × 24 ft. A picture containing some fine warm colour and drawing.

*Death of S. Rocco. About 8 ft. × 24 ft. See page 79.

*S. Rocco and the Beasts of the Field. About 6 ft. × 24 ft. A picture containing horses and overthrown riders. Practically impossible to see because of the reflections.

*Another Picture. About 6 ft. × 24 ft. Also impossible to see; containing many beasts and figures. Perhaps the above title belongs to this picture.

†Our Lady in the Garden. A large work on the ceiling.

MADONNA DELLA SALUTE.

*Marriage of Cana. About 16 ft. × 21 ft. At the far end of a long table on *l.* of the picture Christ is seated. The guests for the most part look toward the attendants in the foreground and on *r.*, who are bringing the vessels and pouring out the wine.

S. SILVESTRO.

*Baptism of Christ. About 15 ft. × 8 ft. Semicircular top. St. John stands upon some rocks on *r.*, from which

water flows down to the river in which Christ stands. St. John pours water from a vessel on His head. The Dove descends from above from the Almighty, who appears with two cherubim nestling in His bosom.

S. SEBASTIANO.

Sacristy.

†The Brazen Serpent. (Thode.)

S. STEPHANO.

Sacristy.

*Last Supper. About 10 ft. by 15 ft. Christ is seated at the near end of a table, which is on a daïs raised three steps above the ground. Most of the apostles are seated on the far side of the table. A child nearly nude is on the steps, and to *r.* on the ground is a recumbent figure.

*Washing of Feet. About 10 ft. × 8 ft. Christ kneels in the foreground at a basin, whilst Peter stands on *r.*, the other apostles being grouped behind.

*Agony in the Garden. About 10 ft. × 8 ft. An angel in the upper *r.* corner descends, bearing the cup to Christ, who lies amid a mass of foliage. Below are some of the apostles, one asleep, while one rises hurriedly with his mantle about his head.

S. SIMEONE GRANDE.

†Last Supper. A table arranged slanting-wise towards *r.*, much foreshortened. Behind sits Christ towards *l.* From *l.* comes the founder praying. On *r.* steps forward the hostess with a jug.

S. ZACCARIA.

Sacristy.

*Birth of St. John. About 8 ft. × 6 ft. (Said to be by Tintoretto.) On *r.* St. Elizabeth lies in a bed, a female attendant standing by. In the foreground two women bend over the infant. Two angels are seen above. The head of St. Zacharias just appears on *r.*

PALAZZO REALE

Library.

*Transportation of the Body of St. Mark. About 12 ft. × 9 ft. The scene takes place in a piazza. A group of figures in *r.* lower corner are carrying the body. Behind them is a camel. Small figures are fleeing in the background. Curious composition.

*St. Mark rescuing a shipwrecked Saracen. About 12 ft. × 9 ft. The saint descends in upper *r.* corner, and lifts the half nude Saracen from a small open boat. Behind is the sea and the sinking ship.

Seven Figures of Philosophers:

*1. Stands looking down at a globe which is on a pile of books.

*2. Stands with left foot on a pedestal and a book on knee.

*3. Stands facing, holding a small globe in his hand.

*4. Stands holding a globe, with back toward the spectator, but turning towards him.

*5. Stands with right foot on book, wearing a cap and cloak.

*6. Sits with right foot on book; writes on a tablet; supposed to be Diogenes.

*7. Clasps his hands on a book on his knee; blue and yellow robe.

In other rooms.

S. Rocco.

†Young Martyr. (Thode.)

Four Portrait Pictures, with three Procurators in each. Very similar in style; uninspired works, clearly done to order:

*1. Black robes, red table, on which are gold bars. Curtain and landscape behind.

*2. Black robes, red table, on which are silver and bags. Columns and seascape behind.

*3. Black robes, red table, on which is a book, and silver columns and landscape behind.

*4. Black robes, red table, on which are gold bars and coin; plain background.

*Gathering of Manna. About $5\frac{1}{2}$ ft. × 13 ft. (Said to be by Tintoretto.) Moses is praying on a small mount on *l.*, while the multitude are gathering manna. Behind is the camp of Israel. The colour and drawing are good.

*Miracle of the Loaves and Fishes. About $5\frac{1}{2}$ ft. × 13 ft. (Said to be by Tintoretto.) Christ is on a small pedestal; about him are many figures, among whom is a small nude figure of a boy giving a fish to a woman. The drawing is a little soft.

PALACE OF PRINCE GIOVANELLI.

*Battle Piece. About 6 ft. × 16 ft. Rather confused; some good colour. Family of Contarini on *r.*

*S. Sebastian. Said to be by Tintoretto, but it is unlikely.

*Portrait. Inscribed: Gasparis Contarini. s.r.t. Cardinalis. Rather flat.

*Portrait. Inscribed: Jacobus Contareno fit Justinopolis Venetorum subdita regnis Anno Dni. mcclxxiv. (?) Fine pose; wearing ducal crown; not very characteristic.

*Portrait. Inscribed: Thoma Contareno d.m. proc Amplissimus omnibus summisque reip. muneribus terra marique egregie perfunct. Effigiem.

*Portrait. A man in armour; sombre and rather flat.

*Portrait. A man in ermine cape. There is an easy swing characteristic of Robusti. The picture is low in tone; painted in browns and grays.

*Portrait. Inscribed: Andreas Contareno anno dni mccclxvii. (?) Red robes; ducal crown with baton.

*Portrait. Seated; ermine cape; tiny book in right hand; golden brown robes. Lighting of the picture is good.

*A Portrait of Francesco Contarini is also ascribed to Tintoretto. Whatever we may think of the authenticity and dates of the others, this at least is impossible: mdcxxiii. There are also two in oval frames most doubtful.

PALACE OF GIUSTINIANI RECANATI.

*The Departure of Queen Cornaro from Cyprus. About 5 ft. × 12 ft. A multitude of figures wind in procession round the harbour. The queen is about to cross a gangway on *l.* The colour has blackened. The best part is the background, where the procession and galleys are.

*Portrait of a Philosopher of the family of Recanati, three-quarter length. He stands near a marble slab, and holds a miniature (a little like Moroni).

*Portrait. About 15 in. × 14 in. Small three-quarter face; head supposed to be a youthful portrait of Robusti himself.

COUNT SERNAGIOTTO (Schiavone Gallery).

†Adam and Eve in the Garden. 47½ in. × 59 in. Two half-length figures of Adam and Eve on *l.* They are girt about with fig-leaves, and to them the Almighty appears from behind a tree on *r.*

COLLECTION OF ITALO BRASS.

†The Woman taken in Adultery. Said to be the picture described by Ridolfi, where Christ stoops to write on the ground; but that picture may be in England.

OTHER COLLECTIONS.

Some of the dealers in Venice profess to have pictures by Robusti, but the authenticity of such pictures makes it not worth while to include them. There is, however, somewhere, a rather important picture. One author says it is in the Ducal Palace, but the authorities know nothing of it; nor is it at the Correr Museum. It is the portrait of Henry III., King of France, painted in 1574, of which the delightful story is told how Robusti went in disguise and painted it as the king was approaching Venice.

There are also two pictures worth noting recently sent from Venice to England, but I cannot ascertain their present whereabouts.

†Banqueting Scene. 59 in. × 87 in. A table at which are gathered five women and two men. The host, who faces the spectator, wears a coronet and speaks to a female attendant behind him. On the extreme *l.* another male figure.

†Portrait. 43½ in. × 35½ in. A man wearing trunks, short beard. Column on *l.*, curtain on *r.*; small round fancy box near left hand.

RUSSIA

PETERSBURG.—HERMITAGE GALLERY.

†Holy Spirit and Founder. (Thode.)

Perseus and Andromeda.

The Resurrection. Original study for picture in Venice.

SPAIN

MADRID.—PRADO.

†Battle on Land and Sea. 72 in. × 120 in. At the top of the picture are the sails of the ships; below a seething crowd of men and horses. In the foreground part of two ships. On the *l.* men are fighting for a very beautiful woman.

†Joseph and Potiphar's Wife. 22½ in. × 17 in. Sketch for a frieze.

†Solomon and the Queen of Sheba. 22½ in. × 80 in. Sketch for a frieze.

†Susanna and the Elders. 22½ in. × 45¼ in. Sketch for a frieze.

†FINDING OF MOSES. 22 in. × 46½ in. Sketch for a frieze.

†ESTHER BEFORE AHASUERUS. 22½ in. × 73½ in. Sketch for a frieze.

†JUDITH AND HOLOFERNES. 22½ in. × 46½ in. Sketch for a frieze.

†PORTRAIT OF SEBASTIANO VENIERO. 32 in. × 26¾ in.

†MOSES AND THE PURIFICATION OF THE WOMEN OF MIDIAN. 115 in. × 70½ in. Brought from Venice by Velasquez.

†PORTRAIT. 40½ in. × 29½ in. Half length, dressed in black, with gold chain.

†BAPTISM OF CHRIST. 53½ in. × 41½ in.

†PORTRAIT. 30 in. × 24 in. Bust; Venetian Senator, with white beard.

†VENUS AND MINERVA. 80¾ in. × 54½ in. Minerva puts Venus to flight; other figures in picture—Theft and Treason.

†CHRIST AND THE WOMAN TAKEN IN ADULTERY. Christ is seated below a column toward the *l.* The accusers bring the woman on the *r.*

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